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WEED WARRIOR

TRANSFORMING THE IMPOSSIBLE INTO THE INEVITABLE

When it comes to the quest for legal weed, never taking "no" for an answer has been the key to ending cannabis prohibition

BY **ANDREW DEANGELO** ILLUSTRATION BY **ROB STITES**

For as long as I can remember, I've been an idealist. Even as a child, I thought anything was possible. Case in point: After my parents split up when I was in kindergarten, I always believed they'd get back together—or, at the very least, forgive each other. They never did.

At age 15, I got bit by two bugs at once: theater and cannabis. I was convinced I'd not only become the next Jack Nicholson but would also legalize weed along the way. Throughout college and graduate school I worked hard at both.

From the start, I was told legalizing weed would be, by far, the more difficult of these dreams. Impossible was the word used by my parents, professors, peers and society as a whole. Yet as it happens, it was the dream of becoming a movie star that eluded me, despite a lot of hard work and effort, and not my efforts to end cannabis prohibition.

I enjoyed cannabis and I was good at trading it. My acting skills enabled me to hide my ventures well from the world and, for the most part, not get caught. My athletic skills (I'd wanted to be a pro tennis player but had been sidelined by injuries) gave me endurance and discipline few weed dealers had. But I hated being a criminal, so I invested my profits and worked with others to change cannabis laws.

For many years we made little progress. The war on drugs was all the rage. Even the Democrats were tripping over themselves to lock people up for weed—and for long sentences, with no hope of change in sight.

But I kept at it, my family kept at it, the movement kept at it and in the early to mid-1990s, we began to break the grip of cannabis prohibition. The tipping point came in San Francisco in the midst of the AIDS crisis: During our darkest moment of enduring that virus, our community discovered just how powerful a medicine cannabis can be. We shared that story with the world, and modern medical cannabis was born. Twenty years later we did it again with easing the suffering of epileptic children, allowing even the most conservative communities around the world to embrace medical cannabis.

The journey was brutally hard and, in many respects, continues to be. Cannabis legalization has not yet occurred on the federal level and has not rolled out smoothly at the state level. It turns out creating regulatory and tax frameworks for cannabis after nearly 100 years of prohibition is damn near impossible—at least, that's what we've been told as we've clamored and clawed for a less absurd and more logical system. Advocates in the cannabis community know it's not impossible; on the contrary, regulating and taxing cannabis should be a helluva lot easier than enforcing prohibition. And yet whenever we present rational solutions for legalization, we're once again confronted with that phrase we've heard for generations: But that would be impossible. Time will tell if we can outmaneuver politicians shoving impossible down our throats and activate the inevitable promise of affordable access to cannabis for all.

Our type of impossible is not the same kind of impossible as ending slavery or Jim Crow, restoring Native American rights, women's rights, legalizing gay marriage or any number of other movements whose shoulders we stand upon. Our movement is unique but similar to these other movements in that our mission is so aligned with the moral arc of the universe that the outcome is inevitable, not impossible.

Our mission is so aligned with the moral arc of the universe that the outcome is inevitable, not impossible.

Today a very different virus from the one that first spurred a wider embrace of medical cannabis decades ago is affecting everyone around the world. Lo and behold, seemingly impossible things are coming to life all around us. Shut down the U.S. economy? Possible. Pass a massive economic stimulus? Possible. Stop consuming so much oil and fossil fuels? Possible. Put human life first and money second? Possible.

At long last, after a lifetime of this insanity, the world is finally catching up and seeing just how possible impossible is when we want it badly enough.

TRUMP

'AN AMERICAN ASSHOLE'

Calling soldiers "losers" and downplaying the deadly pandemic, the president shows he cannot rise above insults and lies

BY **BRIAN KAREM**

PHOTO BY **ARTOFPHOTOS, EVAN VUCCI/AP/SHUTTERSTOCK**

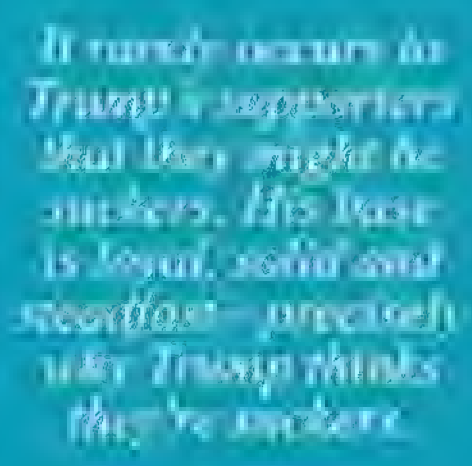
Donald Trump's fear is palpable.

imagined — well, mostly imagined.

White House scholar Martha Kumar told me she can't remember a president ever did such a thing.

his mask. Mason refused. Trump then later retweeted a photo of Mason not wearing a mask, along with a denigrating comment: "Same guy that didn't want to take off his mask yesterday is asking a question while being very socially distanced. Fake news!"

Trump's latest tirades began after Jeffrey Goldberg's September 3 article in The Atlantic alleged the president called U.S. soldiers and veterans "suckers" and "losers." Trump canceled a 2018 visit to the Aisne-Marne American Cemetery near Paris, reportedly because he didn't want to be photographed next to Belleau Wood "suckers."



but of fear. There's a good reason for his panic.

Trump's reelection bid.

to further antagonize the military.

do nothing but fight wars so that all of those wonderful companies that make the bombs and make the planes and make everything else stay happy," he said.

From the beginning of his presidency Trump has been

itary intelligence and practically eliminated his intelligence briefings. He has disparaged Generals James Mattis, H.R. McMaster, John Kelly and the late Senator John

many who believe Trump is actively destroying military morale for nefarious reasons. His June comments about America's "endless wars" had the Pentagon's top brass scrambling to defend their actions and remind people the

a last resort. What Trump never mentions is that it's not the military leadership who declare wars — it's the civilian politicians.

No one capable of cogent, independent thought who

doubts Trump called soldiers and veterans losers and suckers. This is a man who openly mocked a physically disabled reporter and bragged about grabbing a woman by the pussy. His defenders call him an "equal opportunity offender," but that appeal (if there ever was any) is wearing thin — especially when he insults the people who routinely risk life and limb for our country.

The first time I heard about Trump calling people suckers was at a rally in Montoursville, Pennsylvania. That day Trump's plane had landed at a nearby airport and the president was to walk across the tarmac to talk to his supporters. White House officials on Air Force One told me that before he left the plane Trump pressed his face against a window, looked out at the crowd and said, "What a bunch of suckers."

Yet it rarely occurs to Trump's sup-

and steadfast — which is precisely why Trump thinks they

has said he can walk into a Manhattan street and shoot someone and his base would still love him.

Sure, they may think he's lewd, crude and socially unacceptable, but they still believe him. More important

lowing.

navirus epidemic. He's worried about his grandson living on a poisoned planet. He even acknowledges that Trump lies to the masses. But, using slogans that have no basis

ays Trump's policies are far better. When pressed, he can't name anything specific that he likes, but still he

American asshole who cares for America," he told me.

Whatever happened to appealing to the better angels of our nature?

Back in the 1960s President John F. Kennedy did. He encouraged Americans to work together to put a man on the moon by the end of the decade. "We set sail on this new sea because there is new knowledge to be gained, and new rights to be won, and they must be won and used for the progress of all people," Kennedy said on September 12, 1962 in a speech at Rice University. "For space science, like nuclear science and all technology, has no conscience of its own. Whether it will become a force for good or ill depends on man, and only if the United States occupies a position of pre eminence can we help decide whether this new ocean will be a sea of peace or a new terrifying theater of war."

Trump? On Tuesday he tweeted, "Sleepy Joe Biden has pledged to ABOL ISH Suburban Communities as they cur rently exist by reinstating Obama's radical AFFH Regulation. There goes Suburbia!" Earlier he tweeted, "Democrats admit that President Trump's message is 'working' on violence coming to the Suburbs in a Loon ey Biden Administration. Plus, Biden just doubled down on forcing Federal control of local zoning. This means low income housing and projects. So much for the American Dream!"

There is little doubt that Trump has it in him to call people losers and suckers. There is a great deal of doubt that Trump has it in him to say something truly inspi rational.

Fifty eight years ago this week, Presi dent Kennedy gave his speech about the moon. "But why, some say, the Moon? Why choose this as our goal? And they may well ask, why climb the highest mountain?" he asked. "...We choose to go to the Moon in this decade and do the other things, not because they are easy, but be cause they are hard, because that goal will serve to organize and measure the best of our energies and skills, because that chal .enge is one that we are willing to accept, one we are unwilling to postpone, and one we intend to win."

Trump cannot appeal to our better an gels because he has none.

He cannot handle the coronavirus pan demic. Every protester is a rioter according to Trump. He preaches law and order, yet many of his former aides and campaign of ficials are now convicted felons. He says the world will be worse if Biden is president, but tell the truth. Are you better off today—is our country better off today—than four years ago? The chaos has occurred on Trump's watch.

Donald Trump has not solved one problem while in of-fice. He can't even dig his way out of a sand trap on the back nine of his own golf course. He is the embodiment of the "ugly American."

Trump is counting on all the people he calls suckers and losers to hand him another four years to loot the national treasury. But his confidence in his ability to convince them to do so is shaken.

Beyond that, Trump has no faith in telling the truth, no faith in being honest with the electorate.

On Wednesday he dealt with the fallout from journalist Bob Woodward's latest book, Rage, which claims Trump knew how dangerous the coronavirus was but lied to the American people about its severity. In a brief question and answer session Trump acknowledged he "perhaps" misled the public because he thought Americans would panic if they knew the truth. He lied to us to protect us.

Trump couldn't fathom a way to tell the truth and deal with the coronavirus pandemic, unlike leaders of other na-tions. "I'm a cheerleader for this country. I love this coun try. I don't want people to be frightened. I don't want to create panic," he said.

President Franklin Delano Roosevelt told Americans the truth, but he also told us we have "nothing to fear but fear itself."

Trump can't tell the truth. He doesn't know how.

Thus his fear.

Trump is counting on all the people he calls suckers and losers to hand him another four years.

KATE MORINAGA

Such an honor to have a gorgeous and talented beauty feature! We're curious to know how your journey has been as one of the most respected models in your industry? t's on y been a year since kickstarted my bikini modeling career, but 've been mode ing in fashion since was a child My PLAYBOY cover put me and my mode ing in front of a wor dwide audience. Rea y apprec ative of my ex sting and new fans!

Given your obvious stunning good looks and striking features, tell us a bit about where you're from? It shocks most peop e when te them this, but 'm born and raised in Japan. Not in a big city ike Tokyo but Sado sland wh ch has only 50k population and ocated in the Niigata prefecture. I'm mixed, my mother is Japanese and my father is... a bow of nood e mixture of a lot of ingredients . hahaha

Tell us something surprising about you? That I'm Japanese and speak fluent Japanese :)

2020 was an incredibly challenging for all us, what would say has been the most challenging thing for you thus far? There have been a ot of great opportunities open up as I start to get recognized outs de of Japan, but 've had to turn them down this past year due to the pandemic and travel restrictions. t's been a practice in patience and has motivated me to keep work ng.

What are some of the things you like to do, behind the cameras and all the glitz and glamour? love anime. Staying in and watching an me is one of my favorite things to do.

If we were to try and sweep you right off your feet, what are some of the things you look for in an ideal partner? Someone who can create a ca m space, be gent e, c ean and tidy

And what would make you go running in the opposite direction as fast as possible? 'm rea ly a g ving person, so to have someone self sh or se f-centered around me s a big turnoff

You're a seemingly talented lady, what are some, if any, of your hidden talents not many people know about? have so many hobbies 've got a certif cate of tea ceremony, which if you've never participated in one. . you should! t's beautifu . At a young age learned c assic ba et and went on doing that for 10 years and I entered a track and fie d champ onsh p where won the high-jump. ike to stay active and ove try ng new th ngs

What makes you feel sexy? A good workout, I fee sexy right after when I'm sweaty

If you could have any superpower in the world, what would it be and why? Te eportation. want to see the world and meet people from new p aces. Time is money, so it'd be great if can save trave time.

What can we expect from you this year? Any major plans and exciting things we can look forward to from you? 'm p anning to keep work ng and expanding in fashion magazines. hope everyone enjoys seeing a different side of me when my new work comes out Be on the ookout!

It has been a true pleasure getting to know you! Any final words for our readers out there? We've been going through a tough time since the start of this pandem c, but be eve we can make it through by being safe and stay ng positive Thank you for having me

Survivors DESERVE Good Sex, TOO

As the cultural dialogue around sex ed evolves, people are demanding sex education that encompasses all experiences—even the violent, traumatizing ones. The rise of the #MeToo movement has brought about a new cultural narrative surrounding how we discuss sexual violence, but when survivors seek support to reintegrate pleasure and sex in their lives, who is capable of best supporting them?

So much of the conversation around survivors excludes pleasure. A group of trauma-focused sex educators are working to change that.

That's where trauma informed sexuality professionals come in.

Being a trauma informed sexuality professional is an incredibly vital niche within the field and one that a growing number of professionals are embracing. But what does that balance of self-care and caring for others—especially in such a heavy niche—actually look like? I spoke with two trauma informed sexuality professionals about their work, and why survivors of violence need sexuality professionals to support them.

What does it mean to be a trauma-informed sexuality professional?

For Sarah Brynn Holliday, a sexuality speaker and writer who works with survivors on healing and pleasure after trauma, it is understanding there are many ways trauma can affect sex and pleasure. "We're often led to believe sexual violence is the sole trauma that impacts our relationships with our bodies, our sexualities, ourselves and our partners, but trauma is broad," Holliday says.

"Chronic illness, death of a loved one or an abuser, pregnancy loss, religious trauma, systemic and historical violence and oppression, mass trauma, and generational trauma all have an effect on how we experience sex and pleasure," Holliday explains. "Being a trauma informed sexuality professional means creating and facilitating space for survivors to explore those complexities and intricacies of trauma—and what it means to heal."

Janis Luna, a sex work affirming

BY **CAMERON GLOVER** PHOTO BY **R KORPA / DANIEL FARÒ**

therapist and sex educator, carries much of this into her practice

"Being trauma informed is two fold," Luna says. "First, it means I have the responsibility to keep educating myself about trauma from multiple perspectives. Trauma is not just isolated incidents of violence. Intergenerational trauma is not only a biological phenomenon, but also has deep roots in history and culture. Practicing in the United States as a social worker means I have an ethical responsibility to make an ongoing study of the historical and social context of intergenerational trauma within the specific white supremacist history of the United States."

"The second part of being trauma-informed involves not only having a basis of professional knowledge around trauma, but also not trying to impose that on my clients because it fits into my schema of what trauma is, based on my education or supposed 'expertise,'" Luna says. "The most important part of being trauma-informed is being able to meet my clients where they are in their understanding of their trauma, and holding space with them rather than trying to impose my own agenda or change them."

What's a major misconception people have about being a trauma informed sexuality professional?

"There are two that come to mind," Holliday says. "First, that survivors have to adhere to the 'good survivor' narrative: the expectation that survivors must be calm, silent, agreeable and forgiving—that we can never be angry or set boundaries."

"The second is balancing my own status as a survivor of multiple traumas while working with other survivors," Holliday continues. "I often field messages from people looking for support, resources or just someone to talk to. I want to offer as much help as I can, but there are some days when I can't bear putting my pain on display. Many trauma-informed educators find their way to this field because they're survivors themselves—it can be tricky navigating supporting our communities and taking care of ourselves."

"People think I magically fix people, or that I make trauma go away," Luna says. "But from what I know from my own experiences of trauma and from my deepening understanding of trauma and healing from nonwhite perspectives, trauma doesn't magically disappear. Trauma is a shapeshifter."

"When I think of working with trauma, I think of the idea of integration more than fixing," Luna explains. "How can we integrate our painful experiences into our lives in a way that allows us to feel whole and centered in the fullness of who we are? How can we make space for our trauma? How can we claim space for our joy and our pleasure? How can we be aware of our relationship to our trauma and be intentional with it? A lot of it has to do with courage and self-awareness, so those are values I bring into my work."

In such an intense niche, it's important that professionals make time to center their own self-care. What does that look like?

Holliday's self-care includes both therapy and hobbies. "I try to be as gentle with myself as possible and set limits on how much I work on trauma focused projects each day," Holliday says. "Horror novels, symphonic metal and taking walks around town also help me clear my head."

Luna shares Holliday's approach to self-care. "I've been in therapy for the past four years, consistently, and I'll likely have to stay in therapy for as long as I'm a therapist," Luna says. "I also move a lot—dancing, exercise, yoga, stretching. It's important for me to stay connected to my body because it reminds me of the uniqueness of who I am. My body is my boundary. I am myself, separate, with my own experiences, hurts and joys. I also journal and read a lot; cook big, delicious meals; go for long walks with my dog, who is the happiest and most present creature I've ever met; and spend time with my family doing a lot of work around our own intergenerational trauma. It's difficult, but it also strengthens my empathy muscles and makes me a better therapist because I'm in the thick of it just like my clients are—just like we all are."

Being a trauma-informed sexuality professional is growing in importance as sexual violence becomes more prominent in popular culture. If someone is interested in working in this niche, what should they do?

Holliday says the best approach is to build a community. "Whether it's online, in person or both, connecting with other trauma informed sexuality professionals is a great way to learn tips and best practices, collaborate on projects and educate yourself," Holliday says. "It can be intimidating to just jump in, but I'd recommend starting with Twitter and Instagram accounts to establish yourself in the field and attending conferences such as Sex Down South. If you're drawn to teaching, reach out to a local community center or feminist sex shop and pitch a workshop idea. Whatever avenue you choose, just come! We need you."

Luna's advice echoes Holliday's, with some much needed encouragement. "Be brave. It isn't easy, and a lot of our own stuff gets triggered by our clients' pain and trauma histories. It can be really hard, but if it's something you know you want to do, it's worth it. Most importantly, be brave enough to be vulnerable—with your clients and also with yourself."

"How can we integrate our painful experiences into our lives in a way that allows us to feel whole? How can we claim space for our joy and our pleasure?"

FOR MATURE PLAYERS *ONLY*

From triple-X sex and NSFW fantasy to heart-warming relationships and hilarious dating send-ups, these adult-themed video games wil have you coming back for more

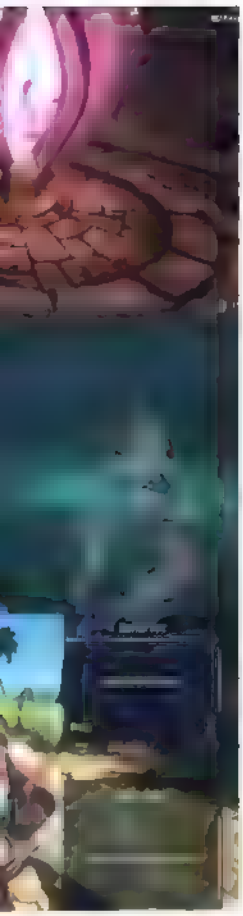
BY **BRITTANY VINCENT**

Sure, certain popular blockbuster video games are well-known for dabbling in light sexual situations and romance (looking at you, The Last of Us Part II and The Witcher) But what if you want the really juicy content —explicit sex scenes, jiggly body bits, graphic language—that most triple A publishers are reluctant to put out?

Steam, the online game platform and storefront, has become a go to resource for players looking for titles that aren't afraid of a little flesh and action. We're talking full frontal nudity, explicit story lines and all that delicious adult content you might otherwise seek out via porn. Which games are actually worth your time and money? We waded through a sea of sexy (and not so sexy) titles to bring you a list of some of the most tantalizing titles on the platform.

Boobs Saga

This cheap Dark Souls imitator is a silly, raunchy ride through a series of dungeons with a singular goal. "saving your boobs"



from the evil king. That means your character, a well endowed young woman (or a furry!), must have sex with demons, avoid traps and navigate vaginal shaped hallways splattered with, well, you can probably imagine what. Plenty of naked characters in compromising situations litter the gameplay. That this ridiculous concept even exists boggles the mind, but its fun factor is undeniable. Boobs Saga is worth the few bucks for the satirical shock value and amusing juvenile humor alone. ($2.99)

Coming Out on Top

Despite more representation in recent years, LGBTQ-specific story lines and sex scenes still aren't common in the adult gaming landscape. Coming Out on Top, however, has been delivering in droves since its 2014 release. As college senior Mark Matthews, you're ready to come out of the closet and get your date on with 18 different hunks. (A variety of body types are featured, and you can even customize characters' facial and body hair.) You'll come for the crisp, comic-like artwork, but stay for the tasteful and evocative sex scenes that read like some of the best smut you've ever seen. A shining beacon for queer sex in gaming, Coming Out on Top is at the top of any sexy video games list. ($14.99)

HuniePop

What do you get when you cross a match-three puzzler with a dating game featuring seriously sexy babes? HuniePop, which has been delighting players since 2015. Guided by magic love fairy-cum-wingman Kyu, your mission is to choose a beautiful woman, fall in love and get down and dirty. With your potential partners you'll explore a variety of locations where you'll wine and dine and match wits with the sassy sirens, who must decide whether you're worthy of being allowed into their beds. Imagine Candy Crush Saga crossed with an anime-inspired Bachelor, plus explicit scenes. With multiple unique routes, there's always a reason to come back, again and again. ($9.99)

House Party

Madison is having a party, and she insists you attend. Who are you to decline? (After all, other guests include her voluptuous sister, several buff dudes and a friendly porn star.) This cheeky role-playing game lets you pursue more than 25 story branches, including some that end in sexy hookups. Play through each vignette and you may be rewarded with a peek at a banging body or an up-close encounter with one of the hottest people at the party. An erotically charged adventure tinged with humor—"there's a button to take your pants off"—House Party is the way to go for horny gamers responsible enough to avoid actual packed gatherings during the pandemic. How the night plays out is up to you. ($24.99)

Breeders of the Nephelym

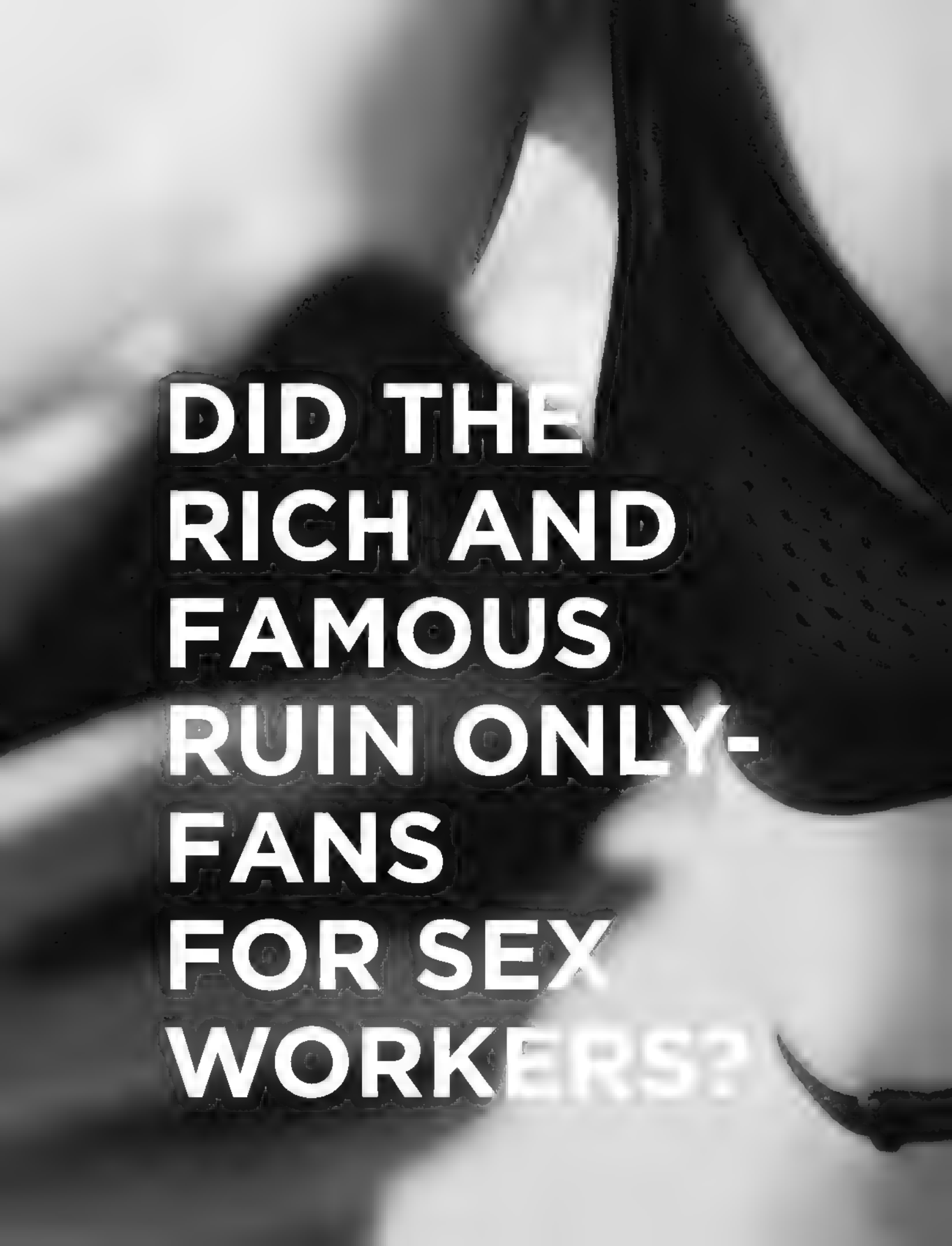
Ah, the animal urge to mate. That drive to breed—no matter with whom or what—is at the center of the fantastical Breeders of the Nephelym. Although the game isn't especially good, it is totally sexy and entertaining. Enter a 3D world where you have to capture Nephelym, monster-human hybrids who are all about mating. To restore peak fertility to the land, you must engage in penetrative or oral sex with these lustful creatures, or breed the Nephelym with each other via a variety of animated positions and combinations. Players must keep lust levels up, strategically bring Nephelym to climax and harvest milk and semen, among other things. Yes, it's absurd, but there's never a dull moment in this adventure. (Free)

AI Shoujo

Picture this: You're stuck on an island paradise with a gorgeous woman whose physical features and wardrobe are up to you. As she comes to life, she learns to think on her own as you interact with her and your tropical surroundings. Before you know it, she's falling in love. Between roaming, gathering and other island necessities, you'll also be getting it on. Naturally, this requires plenty of flirting and ensuring that her needs are met. If you put in the work, you can eventually give and receive pleasure, including watching multiple characters go at it. A way more interactive than a Giga Pet. ($69.99)

Custom Order Maid 3D 2: It's a Night Magic

Ever wish you had a live-in maid? Or were in charge of a bevy of beautiful maids? Maids who might tidy in various states of undress? Welcome to the Empire Club, where the room service is at your discretion. Custom Order Maid 3D 2: It's a Night Magic gives you the next best thing to an IRL scenario: VR. To see all the explicit content you'll need to purchase the 18+ pass, but if you're looking to spend some time with beautiful anime-style characters who like posing in cutesy maid outfits (or in nothing at all) in virtual reality, it's worth the entry price. Just don't expect your own bedroom to be any cleaner when you're done playing with these maids. ($40, Japanese-language with English subtitles.)


DID THE
RICH AND
FAMOUS
RUIN ONLY-
FANS
FOR SEX
WORKERS?

Recent debacles have highlighted the platform's growing pains

BY ALEX THOMAS

PHOTO BY PABILOV

When Bella Thorne joined OnlyFans and crashed the site in August, it was the least surprising thing to happen on the platform. OnlyFans had been aimed toward a moment like Thorne's for a while; similarly, the adult industry had been heading for a moment like the rise of OnlyFans for years.

If you're not familiar with her work, Thorne achieved C-list mainstream fame first on the Disney Channel sitcom Shake It Up, which ran from 2010 to 2013, and subsequently in Adam Sandler's 2014 movie Blended and a 2015 Alvin and the Chipmunks sequel. She wasn't exactly famous, but was notable in that auxiliary sort of way where people recognized her name after you read her IMDb page aloud to them.

In the first week after she joined OnlyFans, Thorne told the Los Angeles Times, she made $2 million by charging a subscription rate of $20 per month. It was a massive payday that had a number of consequences. First, everybody was suddenly talking about OnlyFans and everybody was talking suddenly about Bella Thorne.

Recently, OnlyFans has been pushing hard for influencers outside of sex work to join their platform.

But the immediate rise to relevance was not smooth. Some of Thorne's subscribers claimed she charged $200 for a photo she had allegedly promoted as "nude" but that didn't fulfill that description. They demanded their money back from OnlyFans and the platform made a number of changes, including reducing the ceiling for tips to $100.

OnlyFans has denied that the changes were a result of Thorne's $2 million haul, but sex workers were unconvinced. In a statement, OnlyFans told Playboy, "All policy changes are thoughtfully implemented with the safety and support for our users and content creators at top of mind. Our objective remains to provide the best platform possible for the OnlyFans community. We can confirm that any changes to transaction limits are not based on any one user."

The platform also said "verified" creators can receive $200 per tip, explaining, "the new max individual tip a user can give to a creator is limited to $100 initially. After they are verified, it goes up to $200." But multiple verified creators who spoke to Playboy said the tip ceiling on their accounts is $100, not the $200 figure OnlyFans cited.

Sex workers on the platform have been periodically frustrated with the Kafkaesque nature of OnlyFans for months, and most weren't surprised when Thorne's entrance shook the platform. "She's not the first celebrity to do this," OnlyFans creator and porn star Joslyn Jane says. "She was the big name that blew it out of the water because she made so much money, but it's been going on for a while."

Another glaring reason Thorne's appearance on OnlyFans infuriated so many sex workers on the platform was her apparent disregard for their community. After she crashed the site and the pay scale was changed, Thorne offered differing explanations. None of them were particularly convincing. Initially, she claimed she was making a movie with filmmaker Sean Baker. But Baker, who did not respond to requests for comment from Playboy, immediately shot down that statement, saying in a tweet, "I'm NOT attached to this project. . . Earlier this month, I had a conversation with Ms. Thorne and discussed a possible collaboration in the far future that would focus on her life and the circumstances leading her to joining OnlyFans."

"On that call," he added, "I advised her team to consult with sex workers and address the way she went about this as to NOT hurt the sex work industry. This has been the extent of my involvement."

After Baker's denial, Thorne posted a string of tweets, saying she hoped to "remove the stigma behind sex, sex work, and the negativity that surrounds the word SEX itself by bringing a mainstream face to it. [That's] what I was trying to do, to help bring more faces to the site to create more revenue for content creators on the site."

In another tweet, she issued an apology to sex workers on the platform. "I am a mainstream face and when you have a voice, a platform, you try to use [it] in helping others and advocate for something bigger than yourself," she wrote. "Again in this process I hurt you and for that I'm truly sorry." Thorne also claimed she was meeting with OnlyFans "about the new restrictions." OnlyFans has not responded to Playboy's request for a comment on that dialogue or whether it even materialized.

UNLV gender and sexuality studies professor Lynn Comella, who co-authored the 2015 book New Views on Pornography: Sexuality, Politics, and the Law, told Playboy, "One of the things this moment reveals to me is a real naivete—and I think it has to be called that—on the part of Bella Thorne, to do whatever it was she thought she was doing. And it's not even clear what she was doing, because her story has changed. Was it a PR stunt? Was it research, as she said, for some kind of project?"

Comella also said Thorne's rationale that her mainstream face on OnlyFans would destigmatize sex work was "problematic."

Mainstream celebrities like Thorne joining OnlyFans brought legitimacy and name recognition to the platform. Cardi B announced on Instagram in August that she was joining OnlyFans, but, unlike Thorne, she said during that announcement that she wouldn't be nude on the site. The site also enjoyed entrance to the annals of pop culture fame when Beyoncé name-checked it in a remix of Megan Thee Stallion's "Savage." OnlyFans quickly responded by issuing a statement to Rolling Stone saying, "Beyoncé, and any artist, are welcome to join OnlyFans at any time to foster a deeper connection with their fans."

Recently, OnlyFans has been pushing hard for influencers outside of sex work to join their platform. On Twitter, they constantly draw attention to those new creators. In a September 7 tweet, they wrote, "Calling all influencers! Time to monetise your content and connect with your fans like never before!"

That campaign has led many sex workers on the platform to fear that OnlyFans will someday push them off the platform they helped build. "It's pretty pervasive," says Kate Kennedy when asked about that fear. "I don't know that it's well-founded. OnlyFans still makes the vast majority of its money off sex workers."

"I know some people who are now doing a lot more PG stuff and a lot less adult stuff on their OnlyFans," Jane says. "A lot of people believe that because all these famous people are joining OnlyFans now and OnlyFans is pushing them to join the platform, it's no longer going to be an adult site. That's the fear a lot of people have."

Sex worker advocate Kate D'Adamo echoed those fears. "Everyone should be really conscious about that possibility—sex workers building the profile of a website and then being removed from that website as soon as it becomes more mainstream," she says. "Look at Tumblr. Sex work and sex literally made it relevant, and then sex workers got kicked off. The platforms that have allowed sex workers to stay have been targeted hardcore. Backpage got a lot of bad press and then [its founders] got charged with facilitating prostitution."

"The idea that a website is going to take on that liability—I don't trust any website," D'Adamo added.

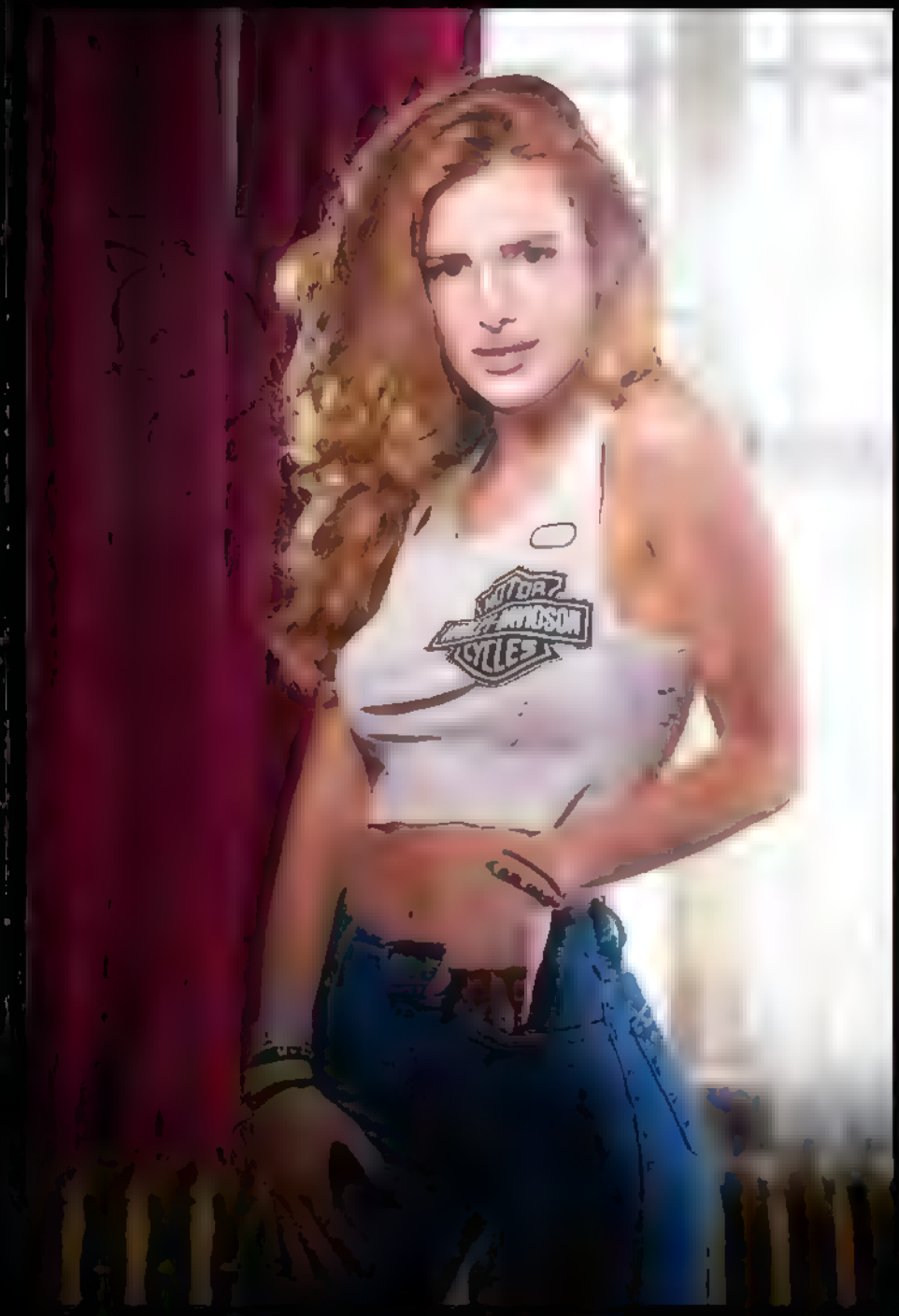
Platforms that mirror OnlyFans have been appearing en masse for the past several months. "I definitely think that now, a lot of companies are going to start to emerge that are going to be competing with OnlyFans," Jane says.

But sex workers on OnlyFans note that running their profiles on a platform is a full-time job, and branching out to other platforms stretches them thin. "It's always smart, as a sex worker, to diversify your online presence as much as you are able to," Kennedy says. "While the spirit of that advice is good, the reality of it is that asking one person to manage 10 different social media platforms is a lot."

"That impacts your money as well, because they have a tendency to cannibalize each other," she says. "My advice has always been to make one your focus, but have the rest of them so if one goes down, you can bring the others up really quickly."

Although Thorne's entrance to OnlyFans and her massive payout was a very clearly defined moment in the life of the platform, sex workers are now at a much looser moment on OnlyFans. They have been eyeing it suspiciously but hopefully—with few options available to their industry. But the future of the industry and what platforms it functions on is much less obvious.

Look at Tumblr. Sex work and sex literally made it relevant, and then sex workers got kicked off.



Stakes Is High

A Conversation with
Mychal Denzel Smith

BY **ANITA LITTLE**

One of the foremost public intellectuals of the millennial generation speaks to **Playboy** about his highly anticipated book

We are 54 days away from Election Day In this summer of our discontent, we've grappled with plague and rebellion and towering infernos. All feel like the makings of a biblical reckoning from an aggrieved god. As we all brace ourselves for what the future may hold, as we realize the farce of America's democratic experiment, we're left with the eternal question Where do we go from here? Or, more importantly, who are we from here?

"The American dream is not good for everyone. There's so much violence undergirding the very concept," Mychal Denzel Smith tells me over the phone from his Brooklyn apartment. Though separated by 3,000 miles, I feel like he's in the room with me, so strong is the conviction with which he speaks. Smith is a New York Times best-selling author whose latest book, Stakes Is High Life After the American Dream peers into the void of white empire and doesn't flinch It's a message that America sorely needs at this time, but will it be heard? Playboy talks to Smith about "good white liberals," the legacy of diaspora and the arc of history

I know it's odd for me to open with this question since I'm asking you questions about blackness, but as a black writer, do you ever get tired of being expected to always talk about race? Do you ever feel the need to unplug from that?

I'm not here to excavate my pain for white audiences. That's not the work I'm doing, and I reject it each time it comes to my email inbox. What I'm doing is less about white feelings and censuring white people and more about how to examine these structures in ways that are useful for dismantling them.

I understand where a lot of black writers are coming from though. We have moments in America where white people p"discover" race again, and suddenly they need their hands held through a session about that experience of being raced or the experience of being black specifically They understand so that they can feel better as human beings for having understood. Black writers are called upon to do that work over and over again

It seemed there were just millions of people who woke up the day after Election Day and were just frightened, appalled and shocked. They just didn't know where this came from, didn't think that this was possible, didn't have any idea that this could happen in America. This was always going to happen. This always happens in American history and it happens, in part, because of all the things that have gone unexamined, that people have just accepted as the American way of life uncritically

If Trump wins again, do you think the reaction of shock and surprise will be the same with white people? Or do you think white complacency has finally been tempered somewhat by the events of the past four years?

It really depends on which white people you're talking about. I think the majority of white people are going to vote for Donald Trump again. White people committed to Donald Trump are going to remain committed to Donald Trump. Has there been enough of an awakening on the part of good white liberals to suggest they'll do everything they can to oust Trump in this election?

Because we simply cannot afford another Trump win. We can't. There's no time for the planet. There's no time for those of us subjected to the horrors of ICE and the police. There's no time for those of us who have been subjected to poisonous waters in Flint. There's just no time. If Trump is to win, what do we do then? We have to start exploring some other options

Those options are not going to be about the Constitution, and they're not going to be about the rule of law, and they're not going to be about charismatic leaders. I don't believe white Americans have got the stomach for that just yet.

One thing I loved so much about your book is you spend a lot of time examining the meaning of legacy, especially for members of the black diaspora. You talk about your great-great-great-grandfather Pleasant Lampkins, and how you realize migration and movement is in your genes. What do you think he would think of you if he met you?

That's such a tough question because I would just be trying to know him. I've been cut off from that history because of the violence of slavery, so I don't know who that person is. He has no record of his own history written down anywhere He was born enslaved in North Carolina, and he made his way all the way to the western part of Virginia in his lifetime. He just got away from the plantation that raised him and established his own life somewhere else

I relate to that idea of just going somewhere else because my hometown of Virginia Beach, Virginia felt stifling. I imagined New York City as somewhere I could experience freedom. I think for Pleasant, he would look at me and feel relief that my life is not his and that I was not subjected to the horrors he was.

But I think he would also wonder why I thought I could escape somewhere within this country, why it would occur to me that there was some place that would offer me emancipation from American racism and white supremacy, why New York City would be somehow better than Max Meadows, Virginia. I think he would be baffled at me thinking this nation could ever produce something different than what its core character is.

In the book you mentioned Shirley Chisholm a few times. Black women are often left out of the political conversation, and yet it's still an expectation and a burden that black women will save us all. How should America reconcile those two things?

You look at the numbers, and 98 percent of black women voted for Hillary. It just becomes the idea that black women are the ones who hold all the wisdom. That becomes its own reduction. Everyone now can say intersectionality, but most of the people saying that term don't know what it actually means.

It's a disingenuous tokenizing of a group of people. You're signaling your own commitment to an idea of social justice without having to actually do any of the labor of reckoning with black women's political thought. Now there's an expectation for black women to do all the heavy lifting, to rescue this nation from itself as if none of us have any other role in that project.

How do you feel about Kamala Harris as a VP pick?

That was going to be the pick. That was going to happen. There was no other real option because Joe Biden is not going to pick someone who is temperamentally and ideologically to the left of him, but he was also going to choose a black woman because the lip service had been paid and the Democratic party was trying to shore that up.

The Democrats are constantly trading on their connection to social movements, and they have to make some kind of nod to that—although it's a representational one in the form of Kamala's identity and not a political one that aligns with what the movement is asking for.

It is historic. It is meaningful for people who find it inspirational to see people who look like them in these spaces. But what does it produce in a material sense? That remains to be seen. The thing that troubles me is we went through this with eight years of Barack Obama as the first black president.

You spend time in the book focusing on over-policing in black neighborhoods, which is always timely but feels especially timely now. Do you think the social movements of this summer have reached a crescendo where they can actually change how policing is done?

We've reached a different point in the discourse around policing. In the early days of the protests this summer, I didn't really pay that much attention, to be honest, because what I saw was such a familiar sight. Then that night they set the police precinct on fire in Minneapolis, I was like, p"This is different. This is an actual radical confrontation with state power."

Then the chant also started changing. The call coming out of the protests started changing. Then it was, p"Defund the police." This is a very different space than we were in six years ago in the aftermath of the uprisings in Ferguson.

There's a different conversation happening around the nature of policing, the function of policing in this country. But there's absolutely still an entrenched commitment to policing and its racist implications.

After you finished your manuscript, you went back and added another chapter about Covid-19. Do you feel that the lack of adequate response to the pandemic was largely fueled by the fact that it disproportionately impacts poor people of color? How has a radical lack of empathy become the lasting emblem of this administration?

In the beginning, we were told young people were not so susceptible to the virus. It's mostly old people that are dying from it. So we didn't have any measures taken to ensure anyone's safety. There weren't lockdowns happening.

That night they set the police precinct on fire in Minneapolis, I was like, 'This is different. This is an actual radical confrontation with state power.'

STAKES IS HIGH

Life After the American Dream

MYCHAL DENZEL SMITH

NEW YORK TIMES BESTSELLING AUTHOR

We have no sense of responsibility to care for elders as a community in this country. If it's old people dying, who cares? But it wasn't just old people dying. It was spreading fast, and there were lots of people going to the hospital.

Soon we started taking it seriously. We decided we needed to implement social distancing. We needed to shut down all these businesses. But then who was dying from it? Who was more likely to catch it? Well, it was poor black and brown people, because mostly they were in jobs where they couldn't stay home.

Once the numbers reflected it was mostly poor black and brown people dying from it, suddenly the messaging was, p"We need to open things back up. We can't let this virus defeat us." We didn't believe those people mattered enough. Not just that they don't matter, that they should be sacrificed for our well being.

"We didn't believe those people mattered enough. Not just that they don't matter, that they should be sacrificed for our well-being."

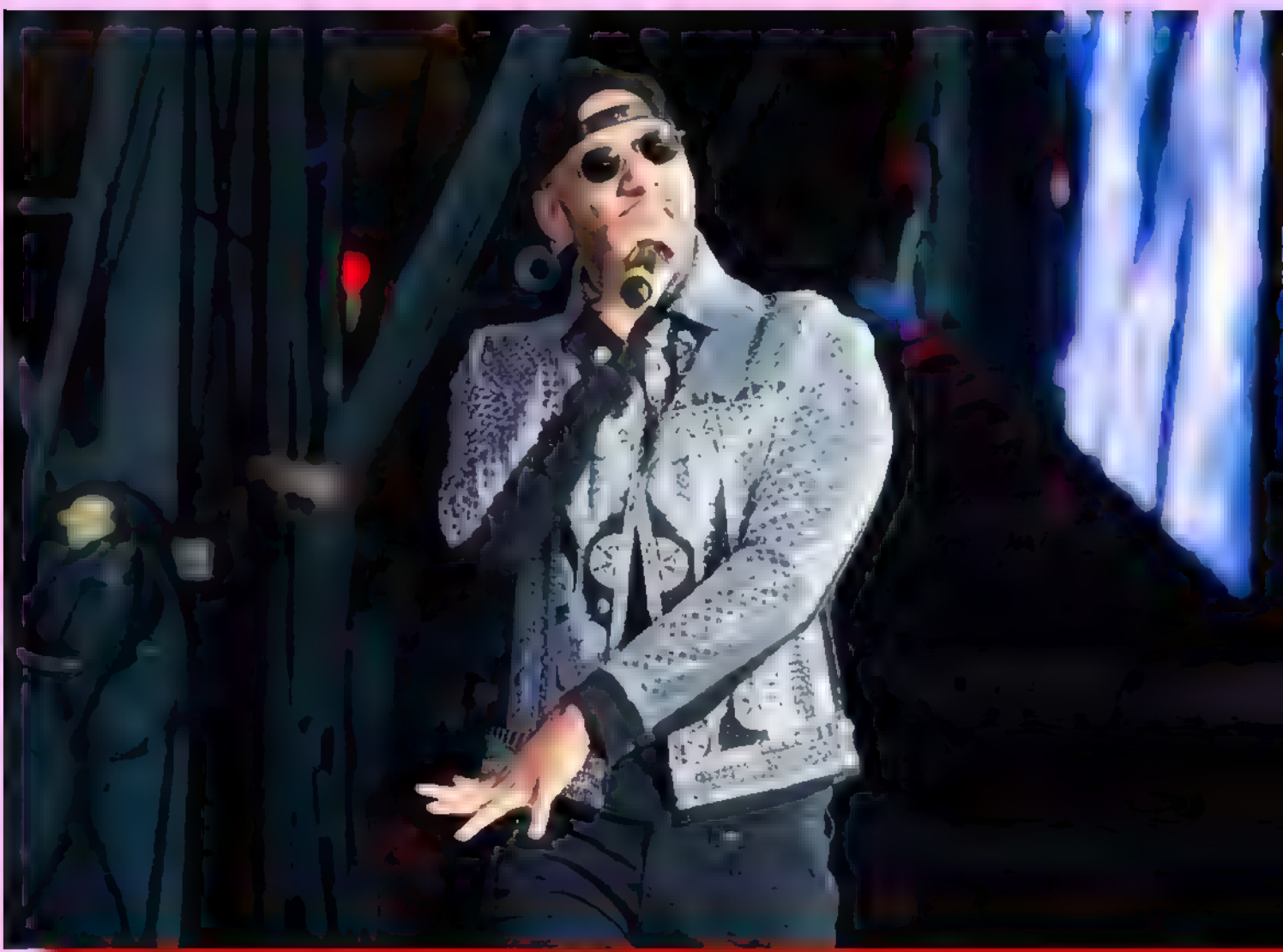
In the book you talk about the idea of escape. After the 2016 election, people were declaring they would move to Canada, but you talk about how black people don't have that choice. We face racism or colorism or the ill effects of colonialism wherever we go. I keep fantasizing that if Trump wins again, I'm just going to download Duolingo and hop on a plane to Mexico City, but it's not that simple. When it comes to black Americans and this idea of fight or flight, there really is no flight option.

There is no flight option. Anti-blackness pervades the entire globe. We can't escape it. If it's fight or flight, we only have fight, and it's going to be fight no matter where we go. What do we have left? What options are on the table for us? You mentioned that part of the book where I talk about white people joking that they would move to Canada. It's great that you will be embraced with open arms and socialized medicine. That's not going to be the experience for me if I were to go to Canada. It's not going to be the same experience if I go to some European country.

Every black writer has this fantasy of pulling a Baldwin and going ex-pat for some time in France. But they have their own racialized history and oppression of peoples. Where are black Muslims supposed to go? We don't have an escape route. We only have what we can arm ourselves with right now, and that is to fight in every which way we can imagine.

SOUL AND ENERGY

Timbaland and Swizz Beatz on Verzuz



A conversation with the mastermind producers on their streaming-battle sensation and why everyone from LeBron James to Kamala Harris is tuning in

BY **SOWMYA KRISHNAMURTHY**

Swizz Beatz and Timbaland don't remember exactly how they met. It might have been while Timbaland was working with Missy Elliott. Or maybe it was at an awards show. Swizz isn't sure—but he knows it was decades ago.

"When we first met I wasn't really, how would you put it, super sociable," he admits. "We used to always see each other in passing." Timbaland recalls their paths crossed while they were both working on tracks for Jay Z, he on "Big Pimpin'" and Swizz on "Jigga My Nigga."

"It was probably at a studio," Timbaland says. "Back then, studio work was our life."

As two of hip-hop's most prolific producers, Swizz Beatz and Timbaland have helmed hits for the likes of Kanye West, Beyoncé, Aaliyah, DMX and, of course, Jay Z, and have both more than earned their coveted "superproducer" status. They share rarefied air.

"It was always friendly competition," says Timbaland.

Laughs Swizz, "Very high competition."

It was from this simpatico relationship—and a message from a higher power—that Verzuz was born.

Perhaps the first cultural juggernaut of the music world to emerge from the pandemic, Verzuz is a streaming sensation. What began as a friendly tête-à-tête between the two producers—each going song for song against each other on Instagram Live during the nascent days of quarantine—has exploded into a showdown between veteran artists, songwriters and producers.

The format is straightforward: Each challenger selects a track to go up against the opponent's, and they go back and forth for 20 rounds. In early Verzuz bouts there was a fervor to crown a winner each time, but as the pandemic stretched on and the sociopolitical landscape shifted, the ethos evolved into more of a happy celebration of cultural excellence.

Verzuz lineups have included Beenie Man vs. Bounty Killer, Jill Scott vs. Erykah Badu and Gladys Knight vs. Patti LaBelle. The inaugural Instagram Live battle took place in late March, with Swizz Beatz and Timbaland furiously trading tracks for more than 20,000 viewers. The audience increased exponentially from there. More than 500,000 tuned in for the July 22 "battle of the dogs" between DMX and Snoop—one of hip-hop's unsung friendships—and the audience for former R&B rivals Brandy and Monica was more than double that.

In just six months, Verzuz has become must-watch entertainment. The battles not only allow fans to relive classic discographies but also provide an intimate experience, a front-row seat to watch legends trade war stories and never-before-heard anecdotes.

But Verzuz's success hasn't come without growing pains.

Technical difficulties plagued early shows, Nelly's wi-fi in his battle against Ludacris was so bad his stream fully froze at times CNN went so far as to call the original Babyface and Teddy Riley battle a "complete fail" because of the audio problems. As a result, some artists refused to participate in Verzuz, worried it might hurt their image Understanding the need to up the production value, Swizz Beatz and Timbaland forged a partnership with Apple Music in July. The deal, which allows them to retain full ownership of the brand, provides additional resources and expands Verzuz to Apple TV. Since then, productions have gone noticeably smoother

Verzuz is the perfect medium for the moment. And it has created an unexpected return to appointment viewing, with megawatt names like Michelle Obama, Rihanna and LeBron James showing up in the audience alongside hundreds of thousands of other fans. Vice presidential nominee Kamala Harris even made a surprise cameo during the face off between Brandy and Monica. For artists, the battles provide a revival in relevance and a surge in catalog streams a happy consequence now known as "the Verzuz effect."

For the masterminds behind the idea, it's all still surreal. Timbaland and Swizz Beatz say they're floored by the runaway success of Verzuz—and a little overwhelmed by the plethora of calls and meetings that now take up their days Calling in from Miami and the Middle East, respectively, the two producers spoke to Playboy about how a friendly rivalry birthed the pandemic's first pop culture phenomenon

"I come up from battles. I wasn't even thinking digitally with Verzuz. Why would you want to watch online when you could just go to a show?"

PLAYBOY: The origin story of Verzuz goes back to 2018, when you had a battle during Hot 97's Summer Jam. Was the original idea that Verzuz would be a live event?

TIMBALAND: The goal was to get artists to do it live, to do it on tour, to make it with the people. We didn't have an idea of it being digital.

SWIZZ: I come up from battles. I wasn't even thinking digitally with Verzuz. Why would you want to watch online when you could just go to a show?

TIMBALAND: Now once you see it in the digital world, it makes total sense

SWIZZ: Right? We wasn't even thinking like that, that just happened. Look at where we at now It's still mind-blowing to me.

PLAYBOY: Did you actually go around and pitch the initial idea? Did anyone see the vision?

TIMBALAND: Nobody sees your vision, you know that. I think we all know that in life. If everybody sees your vision, it wouldn't push you to go forward. Of course nobody saw our vision

SWIZZ: It's funny because I always keep my diary; I write my notes and my thoughts. I was flipping through it as I'm out here planning different things, putting them in the universe. And I looked back and I'm seeing the page that said 2018, and it had this whole layout of Verzuz. It had our tour, the cities we were going to go to. It had us versing our albums, it had who we was going to pick in different towns to come on stage to verse each other on our sets It had merch. Looking back at that page, it was pretty crazy

PLAYBOY: How did the pandemic cause you to change course?

TIMBALAND: The pandemic is bad, but it made me realize I was wasting time doing a lot of things that were unnecessary Spending a lot of unnecessary money. When the world actually did halt [in March], I just went into meditation and prayer. I kept hearing a voice in me "Technology, technology." And I'm just like, Okay, I know it's technology, but I need more answers I'm praying, I'm thinking. I ran out to my studio and I called Swizz. I said, "You remember that idea? That vision, Verzuz? Let's just go now."

SWIZZ: He started posting beats on his Instagram and saying my name. "Swizz, what we doing?" He did it like three times. And then I put up a beat, and was like, "Tim, you know what we doing. We doing whatever you want to do. What we doing?" He did about three [beats], I did about three, then we got on the phone and he was like, "Man, we should just go on and do it. Let's just get on [Instagram] Live and just have some fun." An hour after that conversation, we was live for 20 or 30,000 people, and that was the birth of the digital side of Verzuz The 2.0 version

PLAYBOY: And that was a long battle

SWIZZ: We was going for five hours. I was in my car, he was in his studio, and we just kept going. And we could've went for another five. That's how much music we have.

PLAYBOY: The evolution from the first split screen Verzuz battles to today has been interesting It was far less polished in the beginning, but when things didn't go as planned—Teddy Riley's internet connectivity issues, Sean Garrett's raucous

state it made for memorable moments. Do you take those spontaneous moments in stride or are you striving for perfection?

SWIZZ: One thing we was running into was the quality. When Dr Dre turned down Verzuz because of the quality, me and Tim had to sit back at the drawing board because we can never let that happen again. The Apple partnership is good because it came with them producing the show with us. Us still owning 100 percent of it, but them bringing some extra quality, not leaving it to the artists to produce the show

TIMBALAND: I think Swizz is probably more perfectionist than I am But we learned as we went along. Now we're doing those steps Now we understand the audience You got to find out through trial and error

SWIZZ: I'm a Virgo, so I'm definitely a perfectionist Not everybody's savvy like that People don't really know what level their internet's at. They just want to show up and do they thing. I feel a couple of artists got slighted in battles because they didn't take their technology seriously or take the sound checking seriously. The fact that we were able to take that off the artists' table with our partnership with Apple, we think it's a super plus We got two big trucks outside, the wi fi, real cameras and everything like that. It's what it's supposed to be. These artists should be shown in the best light, it still should feel organic

"A couple of artists got slighted in battles because they didn't take their technology or the sound-checking seriously."

PLAYBOY: You mentioned Dr Dre was wary of doing Verzuz for quality reasons. Babyface was initially hesitant as well. Can you talk a little bit about those calls with artists?

SWIZZ: Yeah, the phone calls don't stop. It's super daily. And you'd be surprised how hesitant a lot of artists are when a lot of them haven't been on the big stage like that in a long time, and they don't really know what the fans are going to think We spend a lot of time giving the artist confidence that they are going to go to the next level

PLAYBOY: How do you decide the matchups? In instances like Brandy vs. Monica, the rivalry was well established. But other battles were a pleasant surprise, like DMX vs Snoop Dogg

SWIZZ: A lot of people look at the names, but they don't look at the music. And me and Tim got to curate the music. You could put two names that sound good, but what does it sound like? Do they have the songs? I'm a DJ first, I come from being a DJ, so I know what goes together. That's like a gift. And Tim knows as well. Right now, we got one that's on the table that sounded cool in the beginning, but when we start listening to the songs and the energy, we're like, "Man, we got to tell them we can't do that "

PLAYBOY: Recent battles feel like less of a competition and more of a celebration between artists sharing backstories and career milestones.

TIMBALAND: I tell artists, "Come on you guys, celebrate. The world wants to see you celebrating." You've got to understand Gladys Knight took a tour bus to Philly to go celebrate [with Patti LaBelle for Verzuz]. Think about the love, right? She called me, she said, "I love what y'all are doing, baby. I want to be a part of this."

SWIZZ: Music is the biggest currency for your soul, and that's why it's important for us to curate that right, and to give the people certain things at certain times We also curate the energy

PLAYBOY: Who's on your wish list for future battles?

SWIZZ: As a hip-hop fanatic, I definitely want to see Big Daddy Kane versus Rakim.

PLAYBOY: I would love to see Usher vs Justin Timberlake

SWIZZ: Well, that's the one that we've been fighting for They both have that time period, they both around the same age, they both have the same rankings. Also, I definitely want to see Anita Baker and Sade

PLAYBOY: Both of you already have illustrious careers in hip hop What does Verzuz mean to you in the grand scheme?

TIMBALAND: I know a lot of times I took things for granted, took for granted the gifts that God gave me. And this is a precious dream of both of ours. For me, I like to just be thankful

SWIZZ: We have to be smart, have to have smart people around that's making these real amazing decisions with us, so that's what we're doing We're building up our team. This is just the start. We didn't even launch Verzuz global yet, we didn't even launch so many different things.

TIMBALAND: I'm not trying to be chasing partners, millions. I did that. This is different. This is being a CEO of a company and letting the brand be bigger than you You don't see me and Swizz jumping out We're not trying to be the face of Verzuz Verzuz is bigger than us

SWIZZ: The planes are just taking off the runway. We're nowhere near our destination yet. We're having fun, and we're keeping it simple But the sky is not the limit, it's just a view.

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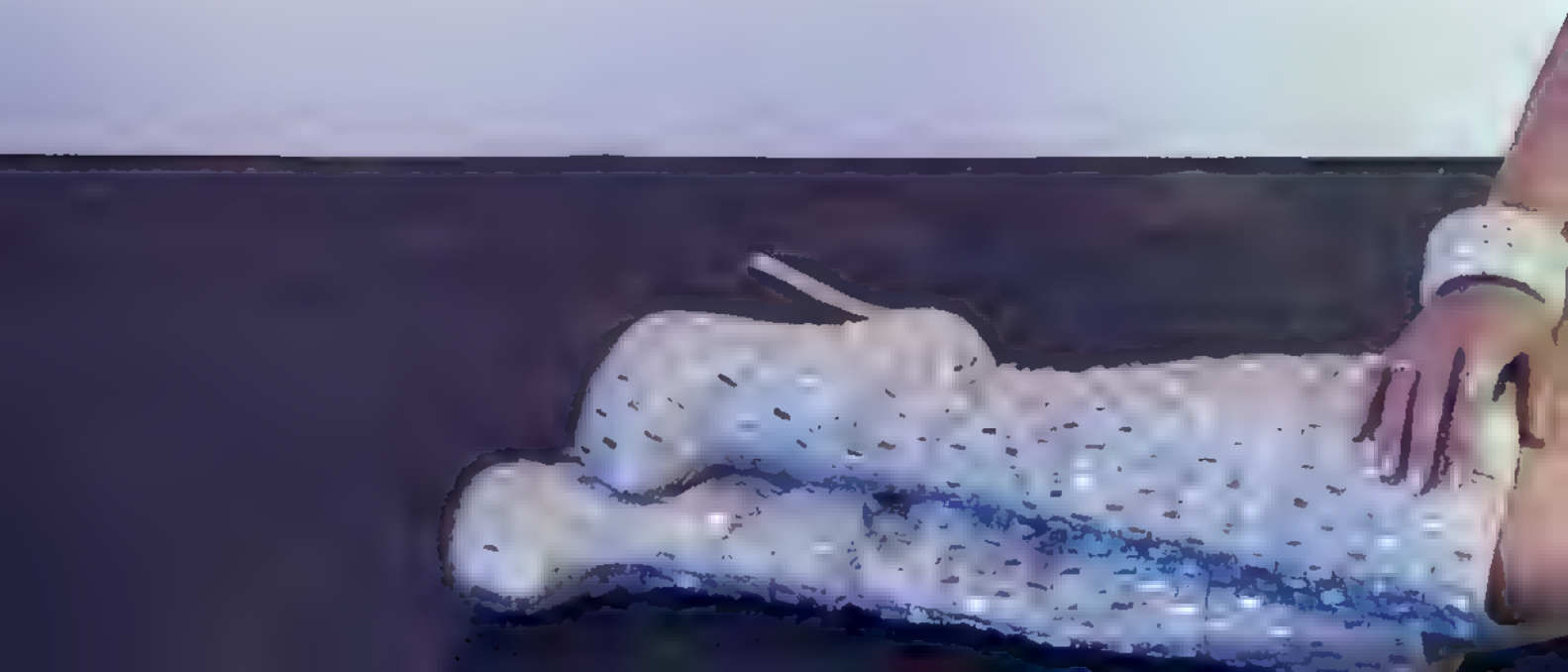
Stylist Nicole Shlemef | @nicoleshlemef
Fashion PR SOLO Private Archive Collection

Such an honour to have a gorgeous and talented beauty feature! We're curious to know how your journey has been as one of the most respected models in your industry. I started out in pageants when was a ttle gir Being crowned Miss New Hampshire was a stepping-stone for me nto a world of g amour and beauty. Eventua y went on to dance c ass ca ba let in the nutcracker a ong w th ba room danc ng at Fred Astaire in New York.. My ent re childhood, my mother owned a cosmeto ogy bus ness where spent many weekends and summers watching her beautify the commun ty. My ove for beauty extended into the wor d of dance where beauty is not on y seen but expressed both phys ca y and emotiona y. The beauty industry was embedded in me at an ear y age imp icitly and exp cit y Understanding how beauty impacts the emotiona we l be ng of individua s in regards to confidence s what set me on my m ssion to he p inspire women to be the best version of themse ves.

What is the best career advice you have ever been given? Fo ow your heart and the money wi fo ow. Don't fa victim to societal norms, create your own path for when you are tru y happy the wor d can see that and wi be attracted to what you have to offer. feel that this powerfu message shared with me by one of my ba let teachers many years ago has been my guiding ght a ong my un que path.

Tell us something surprising about you? Many peop e don't know that attended un versity in Queens and, Austra ia. I attended Bond Un versity and stud ed psychology, phi osophy and stat stics loved biking to Bur eigh heads to go surfing in the mornings before c asses My studies in Austra ia earned me the award of Al Amer can Scholar and a two-year scholarsh p for my studies back in the states. took the opportunity to exp ore the field of nursing and signed up to earn my assoc ates degree in nursing. had no idea at the t me of reg stration how this educat on wou d change my life Being a nurse quickly became a part of my ident ty. I was not your average nurse for sure. Even though I worked in the Emergency room, I a ways d d my make up and my hair and found a way to create scrubs that were flattering and g r y. was ooked down on many times for putting myse f together for work oved surpris ng peop e with my inte igence. It s funny how there is st l a st gma that beauty and brains can not co exist. My mission is to stomp that message out. can put myse f together, celebrate my sexy and hold my own in any conversat on. My kids wi te you "don't et the sk rt foo you, as she w l schoo you". n my cosmetic medical pract ce, st I see a delineation between beauty and brains within my patients. love helping women rea ze that they can have both beauty, bra ns and celebrate the r sex appea Moms can be sexy and daring, smart and warm hearted a at the same time Being a mom to three boys, sat n many bleachers cheering them on but not once did I et that change what wore or how felt about be ng a woman, 'm not just a we dressed ta b onde, am fi ed with heart, amb tion, ta ent and know edge and am here to share that with everyone

What are the top three highlights of your career so far? Of course, being featured in P ayboy is number one. have a ways wanted to be featured n P ayboy ever since was a young gir I am glad that pushed through and never gave up on my dream It is a most specia honor for me to be se ected to be featured in P ayboy Austra a as it is so dear to my heart Living in Australia whi e attending university was where I grew up. My experience in the and of OZ was transformationa for me was floundering at home in the states and not making the best decis ons, nor was hanging around with the right crowd. Separating myse f from that ife and exp oring the beautifu land of Australia was a great reset for me. The opportunity to grow and exp ore in a foreign land was exact y what I needed to turn my fe around. Austra ia is such a beautiful country; the and is beautifu as we as the peop e. learned to be independent and I earned to chase my dreams in Austra ia. returned to the states a d fferent person, maturity, direction and drive became a part of my foundation. encourage every young person to study abroad as it opens your m nd and your heart to new things, new ways of thinking and new ways of see ng Becoming an nternationa Key opinion eader for the g oba eader in medica aser dev.ces, Cande a Medica is right up there with accomp ishments. It is not very often that Nurse Practitioners are recognized yet Candela Medica focuses on va ue not tit e. Th s opportunity has been ife chang ng for me. The company



is so amazing and filled with incredibly talented and intelligent people. Candela has created a culture of relationships rather than having the standard approach of buy and sell. It has been an honor to work alongside the company and learn with them and from them. Being given the opportunity to travel overseas and be exposed to different cultures and beliefs along with ways of doing things really has helped to maintain patient safety in my practice and has opened up many new treatment protocols. This year I was awarded the Center of Excellence by Candela. This prestigious award is given to a small, selected number of practices. I look forward to continuing my research with the laser devices to not only better my outcomes for my patients but to improve on patient safety as well.

What are some of the things you like to do, behind the cameras and all the glitz and glamour? I love to paddle board yoga and surf right in my hometown of Hampton NH. I also really enjoy fishing. My dad was a commercial fisherman, and I would love to haul the nets with him. Now I enjoy fishing with my three

boys and watching the excitement wash over their faces when they pull up the mysterious beast from the sea.

If we were to try and sweep you right off your feet, what are some of the things you look for in an ideal partner? You have to have a sense of humor for starters. I love to be cared for like a princess in public yet, behind closed doors...I lead, teach, guide, inspire, and dominate all day long with work and with my children. Therefore, the ideal man needs to be able to handle my strong will and appreciate that after a day of dominating the world, I now surrender to his love. I will finance myself and feed myself, but my man must respect my strong will during the day yet dominate at the end of the day. I feel that a separation of finances is healthy for relationships. When partners can live

freely from one another financially it creates a more honest relationship based solely on the need for love and intimacy without the dependence of financial need Because have high expectations for myself and others can at times be labeled as high maintenance assure you am not high maintenance, am particular. The difference between particular and high maintenance is the ability of the individual to take care of things on their own. don't want or need a man's money, just their love and respect.

Being a dazzling beauty with a strong social media presence, you must get interesting DMs, what are some of the craziest ones you have gotten? Some DM's are cute, and some are funny love the DM's where the sender has done a little research and gotten to know me and makes a correlation between their life and mine. However, my favorite DMS are pictures. The classic bathroom flex photos great but do wish they would flush the toilet first (yup you guessed it a giant surprise in the toilet). EWWW. People very often forget to look at their surroundings before sending the photo. Another good one was a guy sent a flex photo but you could see his GF sleeping in the bed in the reflection of the mirror (hahah delete) know I am not above changing a cheater, that is a festyle. Ladies don't fool yourself into thinking they will change for you. You get what you get, so choose wisely

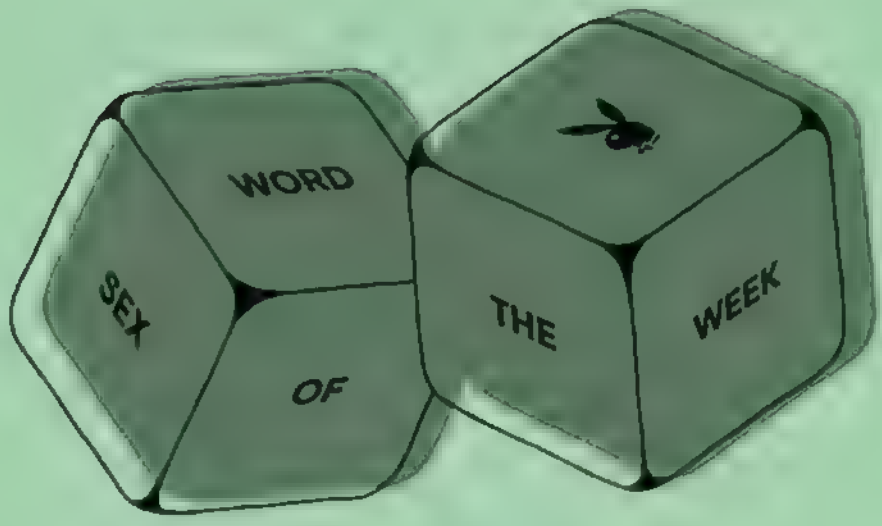
You're a seemingly talented lady, what are some, if any, of your hidden talents not many people know about? am a published author in the field of Neuroscience. My recent textbook Essentials of Neuromodulation, was published by Elsevier publishing and will be released June, 2021. I own three companies in the field of medicine, I have a concierge medical practice (Delle Chiaie Concierge Medical), a medical spa (Delle Chiaie Cosmetic Medicine) and a cosmetic medicine training academy (DCCM™ Academy) where delegates from all over the world come to learn with me I was a nurse in the Emergency room for 17 years and then I went back to school to become a Nurse Practitioner and that is when I began advanced training in cosmetic medicine. My long history in the beauty industry coupled with my passion for medicine was the perfect blend for beauty and medicine. Currently, am working on my second book about dermal fillers while obtaining my Doctorate degree

What makes you feel sexy? A killer outfit with Philip Plein heels on and accomplishing my goals All of that aside, the power of knowledge makes me feel the sexiest Emotional confidence and physical confidence go hand in hand. A well dressed woman is a force to be reckoned with When women dress for success, they are more likely to be successful throughout the day In my career, I am fortunate enough to bring out the strength in women when reveal their beauty My job is more than a syringe, it is about helping my patients to see their beauty, to embrace their beauty, and to develop the confidence to be whatever they want

If you could have any superpower in the world, what would it be and why?
As a female, I already possess the best superpower of all time. I grow humans. My three boys are my everything. My every move is strategically thought out to be sure I can care for them and provide them with a life full of love and opportunity. Having children changed the way I see the world and more importantly the way I interact with the world. Further, my boys changed who I was as a provider in medicine. Their very presence helped shape me to be the best provider possible.

What can we expect from you this year? Any major plans and exciting things we can look forward to from you? I will be continuing my Doctorate degree, finishing my second book, starting on my third and expanding DCCM™ Academy to the south. I am also pursuing a national standardization for academics in cosmetic medicine. It is time for the training to be standardized in order to uphold the highest safety profile in the industry. I will continue to push forward my platform to promote the notion that beauty and brains can coexist

It has been a true pleasure getting to know you, any final words for our readers? Failure is part of success, it is the building blocks to change. I hear so many people fall prey to the victim personality. Failure should be used as a tool not a scapegoat to give up. Failure builds character and resiliency. The only person that can bring you to the finish line is your own will. Success is never about the win it is better expressed throughout the journey.



CannaSexual

WRITTEN BY
ASHLEY MANTA

ILLUSTRATIONS BY
KATIE BAILIE

If your libidinous mind can imagine it, there's probably already a term for it

CannaSexual *(adj)* describing a methodology centered around mindfully and deliberately combining sex and cannabis to deepen intimacy and enhance pleasure, whether solo or partnered; *(n)* a person who practices such methodology

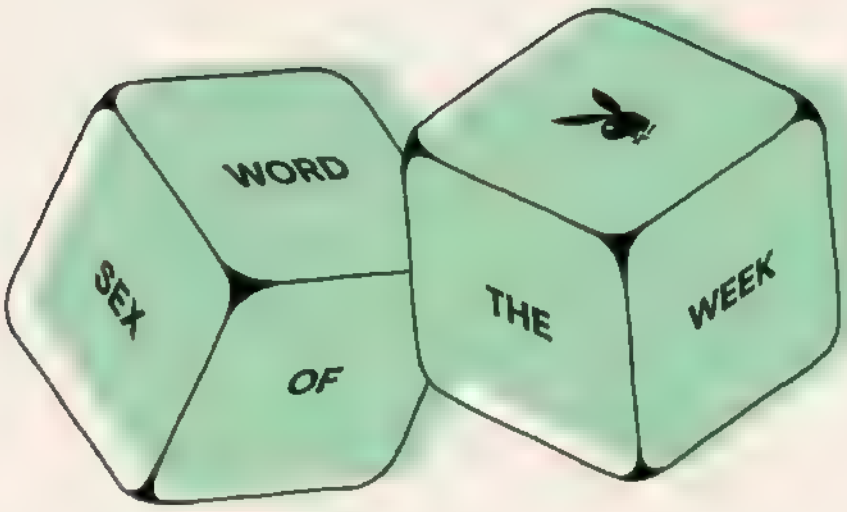
"I want to use cannabis with my partner to improve our sex life, but I don't know where to start!" "Have you tried the CannaSexual approach? It's all about using cannabis intentionally to spark your pleasure!"

CannaSexual was coined in 2014 by award-winning sex and relationship coach Ashley Manta, who has become a leading expert on the intersection of sex and cannabis. The CannaSexual method is intended to be consent focused, queer-inclusive and trauma-informed. It advocates consuming any new cannabis products solo, then masturbating, to determine how the products impact the user's experience.

For couples, the directive is to "negotiate before you medicate," which means to discuss boundaries, desires and intentions before consuming any cannabis-infused products. Partners should include what products are being used and in what amounts, how to tell if one has over-consumed and how each person wishes to be taken care of if overconsumption occurs.

CannaSexual also highlights that consumers may enjoy the positive impact of cannabis on sexual experiences without intoxication, and encourages the use of topicals and CBD-rich products.

Manta, who has become known as "The CannaSexual," is the cofounder of the Sex and Cannabis Professional Alliance and the author of The CBD Solution: Sex, which will be published September 22. As a sexual violence survivor, she speaks candidly about the many ways in which cannabis products have helped her manage her PTSD symptoms and allowed her to discover greater embodiment and presence in her sexual explorations.



Sumata

WRITTEN BY
ANITA LITTLE

ILLUSTRATIONS BY
KATIE BAILIE

If your libidinous mind can imagine it, there's probably already a term for it

sumata (*n*) a form of nonpenetrative sex where the penis is rubbed between the thighs or the labia majora

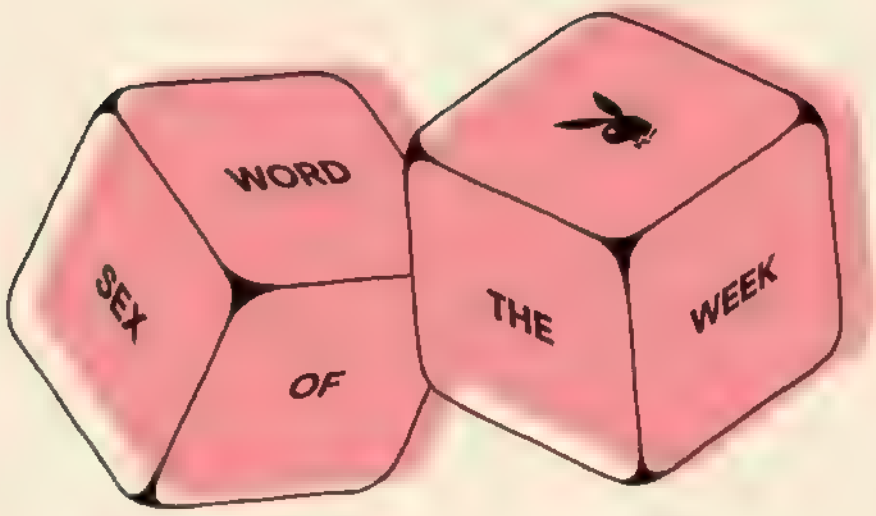
She placed their penis against her labia and began to rock back and forth rhythmically, knowing sumata always led to a climax.

Slowly but surely, we're inching (ha) toward a society where sex isn't defined as a penis repeatedly going in and out of a vagina. It's for the greater pleasure of everyone, since decentering good ol' penis-in-vagina sex means our bedroom conversations can better include self-partnered people, nonhetero people, trans people, people with physical limitations and so on. One way of doing this is by taking a closer look at all the titillating forms of nonpenetrative sex out there.

So let's talk about getting in between the legs—no, literally, only between the legs. Sumata, more formally known as intercrural sex and more informally known as a pussy job, is the act of creating friction between the thighs or outer labia until climax is reached. Despite the act's many names and supposed origins, the specific term sumata is Japanese and is typically used in the context of brothels. Sumata was seen as a way for sex workers to skirt anti–sex work laws that forbade the exchange of sexual intercourse for money.

Sumata can be great for penis owners, since, with the help of lube, the repetitive gliding motion stimulates the head and the shaft. It can be amazing for vagina-havers as well, since the thrusting motion happens externally against the clitoris, with its 8,000 nerve endings.

For those wanting to practice safer sex or avoid unwanted pregnancy, this form of outercourse can provide stimulation with much less risk. So if you want to explore new sensations in new ways, work some sumata into your sex-positions Rolodex!



Shrimping

WR TTEN BY
ANITA LITTLE

LLUSTRAT ONS BY
KATIE BAILIE

If your libidinous mind can imagine it, there's probably already a term for it

shrimping (*v*) the act of eroti ca ly l cking or suck ng on a partner's toes

Kara slow y mo'sturized her toes and feet as Joseph hungri y watched—eager for yet another shrimping session

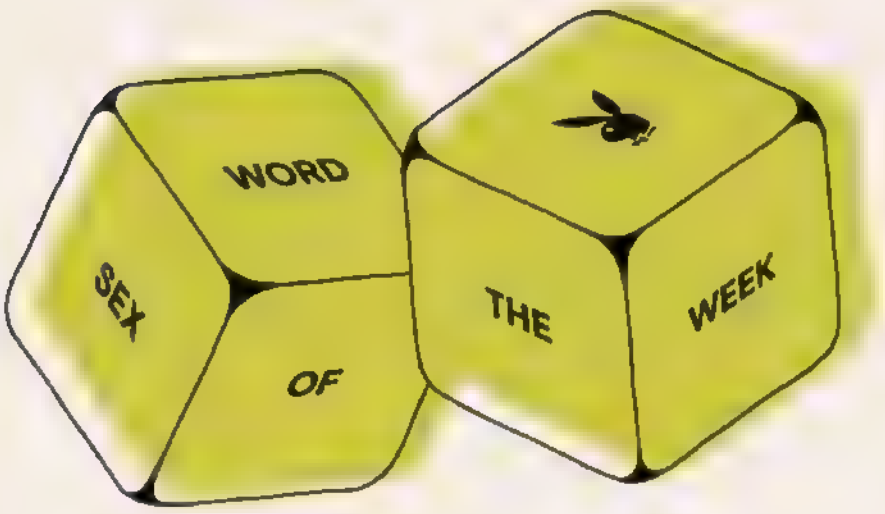
Let's talk about going down on someone. Nope, not that. Going all the way down on someone. Feet fetishes aren't anything new. There's an entire class of adult performers who have built careers on their cute feet and have given the phrase m"working on your feet all day" a way spicier meaning. In addition to poring over photos and videos, another part of foot worship is shrimping, which refers to sucking and licking someone's toes. And yes, the name gets its inspiration from the shape of the human toe.

The shrimper gets off on the submissive act of having someone's foot in their mouth, and the person being shrimped is aroused by the sensation of a tongue delicately moving between their toes. The skin on toes and feet is more sensitive than the rest of the body (especially for you ticklish people out there), and all those extra nerve endings can make the deed extremely pleasurable for the recipient. Everyone wins!

In terms of rhythm, shrimping can operate similarly to a blow job, starting out slow at the tips and working your way to the base of the toes, doing a swirling motion with your tongue. And one can't underestimate the usefulness of hands! Don't be afraid to start off with a sensual foot massage before really diving in.

Needless to say, make sure your feet are squeaky clean. Maybe even make bathing and scrubbing each other part of your pre-shrimping ritual.

Regardless of whether you make shrimping part of foreplay or the main event, there's no shame in the toe-sucking game.



Retifism

WRITTEN BY
ANITA LITTLE

ILLUSTRATIONS BY
KATIE BAILIE

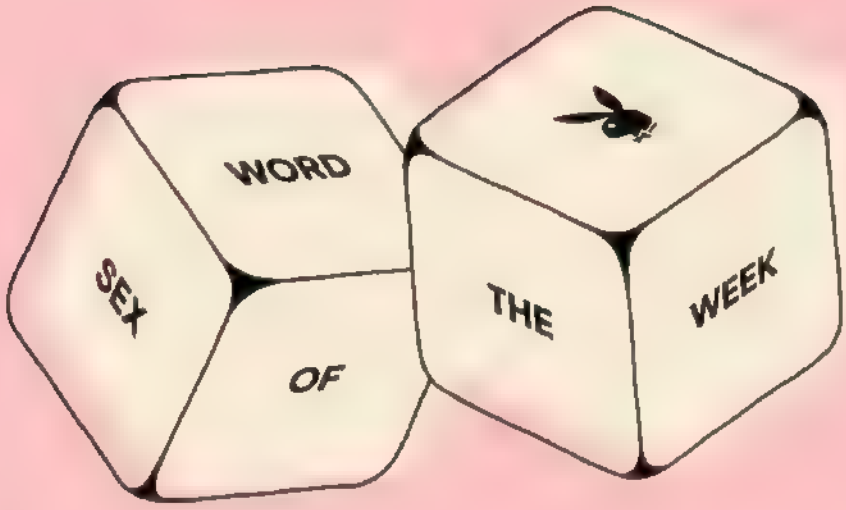
If your libidinous mind can imagine it, there's probably already a term for it

retifism (*n*) a sexual attraction to footwear

Most of his friends assumed John's trips to the strip club were due to his love of the dancers, but actually his retifism had him focused on shiny, strappy high heels all night.

High heels. A source of pain and discomfort for some, a feat (see what I did there?) of footwear engineering for others—and a source of sexual obsession for a few. Since we did a deep dive on toe-sucking last week, why not introduce another element of foot worship? Retifism, aka shoe fetishism, is a wide-encompassing term, but it typically refers to the erotic interest in women's shoes, particularly heels. (But if you happen to get off to a pair of rugby cleats or some Air Force 1 beaters, then more power to you.) The term comes from 18th century French writer and libertine Nicolas Edme Restif de la Bretonne, who was known for his sexual preoccupation with shoes and eventually had his literature focusing on the subject removed from libraries.

High heels are already coded as sexy. The popular musical comedy Kinky Boots didn't come out of nowhere. From sex work to entertainment, the high heel has often served as a shorthand for female sexual dominance. Imagine the stiletto: The arch of a foot in a stiletto reminds one of the way feet curl during orgasm, and the towering six inch heel reads as nothing but phallic. Not to mention the straps, ties and buckles trigger a certain BDSM sensibility. Retifism simply takes this cultural programming a step further and turns the shoe itself into the primary sex object instead of the person occupying it. So the next time you twitch at the sight of a pair of red-bottoms sashaying down the sidewalk, know you're in good company.



Benzocaine

WR TTEN BY
ANITA LITTLE

LLUSTRAT ONS BY
KATIE BAILIE

If your libidinous mind can imagine it, there's probably already a term for it

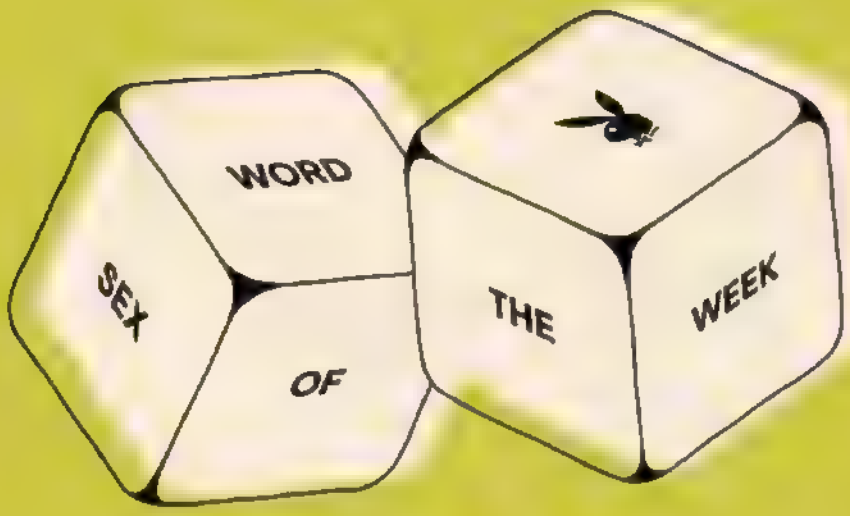
benzocaine (*n*) a mi d top cal anesthetic increas ngly used to combat peni e overstimu ation and de ay ejacu at on

Eric fe t himse f gett ng c oser with each thrust and, hoping to pro ong the fun, did a quick rubdown with a benzocaine wipe.

If you're a penis-haver, you've probably dealt with not lasting as .ong as you would like. Although it can be distressing to talk about openly, premature ejaculation is more common than people realize: According to the Mayo Clinic, as many as one out of three men have faced this problem. Various methods have been devised to delay climax, including the squeezing technique and starting and stopping — both forms of edging, which we've talked about before.

Now there's an increasingly popular way to control ejaculation with the use of numbing agents. Benzocaine has traditionally been used as a topical pain reliever to alleviate toothaches, soothe sore throats and treat earaches. It works by temporarily blocking nerve endings at the surface of the skin, meaning it's less likely to respond to outside stimuli. Eventually, a genius in a lab coat realized the application this could have for delaying ejaculation. A pivotal 2017 study in The Journal of Urology showed that wipes treated with benzocaine helped manage premature ejaculation when compared to a placebo. The wipes were shown to temper sensation and sustain pleasure, meaning folks could get more mileage out of their bedroom romps. If arriving to the party too early (cough cough) is a barrier to you or your partners, employing benzocaine wipes can ensure you arrive fashionably late.

Note. Playboy promotes Playboy Intimate Wipes, which contain benzocaine, on Pleasureforall.com. Playboy receives proceeds from the sales of these products.



WAP

ANITA LITTLE
KATIE BAILIE

If your libidinous mind can imagine it, there's probably already a term for it

Nasty as He Wants to *Be*

President Trump vows to be vicious on the campaign trail. Why doesn't the supposedly law-and-order president follow the law and help maintain the order?

BY BRIAN KAREM

Donald Trump's reelection bid appears to be coming together like a giant gangrenous pustule, swelling and set to explode.

Despite close to 200,000 coronavirus deaths in the United States, on Sunday Trump held his first indoor rally in months in Nevada. It was a rebuke to pandemic restrictions and against a state mandate, but Trump didn't care.

That same day, Michael Caputo, assistant secretary of public affairs at the Department of Health and Human Services, warned Facebook Live viewers of post-election "armed insurrection." I guess he meant if Trump loses. Caputo (who has since apologized) is a typical Trump troll and sycophant. He has no medical or scientific background, but he does have a history of being a bigot and a crackpot, so he fits well into the Trump fold.

But Trump says he doesn't want Americans to panic. He told Bob Woodward in recorded interviews (which presidential assistant Peter Navarro later told me he didn't believe) that he was well aware of the dangers of the coronavirus, even as he was calling it a "hoax" at a rally. Why? Well, he's a cheerleader for the country. He wants us to feel good, not panicked.

So when speaking over the weekend about the West Coast wildfires with Wade Crowfoot, California's secretary for natural resources, Trump tried to make him feel good too. Climate change isn't a thing, he said. "It'll start getting cooler. You just watch." But apparently Crowfoot doesn't like Trump's brand of cheering. "I wish science agreed with you," he told Trump. "Well, I don't think science knows actually," was Trump's feel good retort.

Trump just loves making people feel good. He can't help himself. Last Thursday he disembarked a plane in Freeland, Michigan as Creedence Clearwater Revival's "Fortunate Son" played loudly for the hundreds of supporters gathered for his arrival.

The song protests the privileged rich, those born with a "silver spoon in hand" who evaded the Vietnam War – you know, like Trump. I'm told the president picks the playlists for his rallies. You have to wonder if he's not aware of the song's meaning, if he doesn't care, or if he knows and likes to rub people's faces in it.

Our national cheerleader – of Putin's "free chicken," as retired Lt. Col. Alexander Vindman described Trump this week – isn't particularly happy with certain people. He's already claimed Joe Biden, Hillary Clinton and Barack Obama are traitors, and he stood by as his Nevada faithful chanted "Lock him up" regarding Obama. And while stumping in Nevada, Trump said he's going to get "vicious" on the campaign trail because Biden aired an ad Trump doesn't like. He's going to be as nasty as he wants to be—even if it invites panic.

That pimple is ready to pop.

But Trump's adolescent acne administration isn't limited to the actions of just the president. Two weeks ago during a briefing Press Secretary Kayleigh McEnany – cheerleader to the cheerleader in chief – showed the press corps a video of Nancy Pelosi getting a haircut, then she told us how much the president supports free speech. Last week, his campaign removed a New York Times reporter covering a rally, she didn't have the right credentials, they said.

In another comment on free speech, Trump says he supports peaceful protest, yet he categorizes most recent protests as riots. And he still doesn't support NFL players who take a knee—a peaceful gesture of protest.

The question must be asked. If you deny those who wish to peacefully protest a method to do so, what do you expect the outcome will be? Subservience is what Trump wants.

Many former Trump supporters who now recognize him for what he is share a similar refrain: "I thought he could help me." Trump supporters are still saying "He's our boy."

And thus we cruise into the 2020 election looking not for a perfect candidate, but for someone who is merely more humane than Donald Trump. This is an exceedingly low bar, one that even the Democrats may be able to clear. But this is Washington, D.C., so best not to let expectations run away as they did in 2016.

A majority of the electorate wants a few simple things from our next president. They want someone who doesn't deny science or math. They want someone who believes in civil rights and universal health care. They want someone who is respectful of all religions and faiths and won't toss you in jail for smoking a joint.

Bottom line, most people are looking for a new chief executive who will put country above party. There must be a renewed spirit of working together, and that can come about only if we actually work together.

One could argue President Obama would have done better with Republicans if he'd hired a few more to help out his cause. Didn't he ever watch The West Wing?

More often than not, Democrats and Republicans entering presidential office hire whomever they want from their own party, making no attempt to employ anyone from across the aisle, even if they would be good for the job.

But the foundations of democracy used to be far stronger than they are today, and such hiring practices didn't hurt. Throughout most of the history of our republic, Democrats and Republicans have worked together far better than they do today – with the notable exception of the Civil War. The current antipathy between parties began in the 1990s, during the infamous Newt Gingrich

The president preaches peaceful protest, but attacks those who take a knee during the National Anthem.

Bottom line, most people are looking for a new chief executive who will put country above party.

era, when cooperation became a detestable weakness instead of a strength

We also need a president who shows up in the West Wing more often than the current occupant, who shows respect to the military and to his own administration's intelligence gatherers, and who exhibits enough managerial finesse to hire the best people then allow them to do their job.

So the question for both presidential candidates is this. In the interest of unity, would you commit to hiring a member of the opposition party for your Cabinet? To put country above all and hire the best person for the job—no matter their party?

If neither candidate answers in the affirmative, then what is the point in listening to them on "unity" any further? Make a real move toward inclusion. Hire the best people no matter what race, sex, religion or political party they belong to. If we are to truly be "We the people," then once the election is over, we the people have to work together.

This starts from the top, and the next leader of the free world has to be someone who takes that seriously. Donald Trump's track record is clear. In the past four years, the United States hasn't become more peaceful. It has become more polarized. The president preaches peaceful protest, but attacks those who take a knee during the National Anthem. What more peaceful means of protest is there? How can you possibly claim to support free speech when you attack those who express it?

Why doesn't the president address the problems at the root of the wildfires on the West Coast instead of denying climate change? Why doesn't the supposedly law-and-order president follow the laws and help maintain the order?

He wants an indoor rally, so he holds an indoor rally. He's the Big Guy—what are you going to do about it? Sit still and listen. His stump speech is always the same. Anyone who's covered this administration for more than a week could repeat it (some can even do it in his voice). Only the verbs and adjectives change, what is "evil" in one speech is "anti American" in another

Trump's standard stump speech, long on self praise, makes giddy QAnon supporters blush in excitement and rapturous delight. He tells us how he's the only man who can fix most of the problems he started and how anyone standing against him is evil. He thinks he's Captain America, but he's actually Homelander—I keep waiting for Mother's Milk, Frenchie and Butcher to show up

His stump speeches, always short on policy, have become exceedingly boring. The Trump administration has coasted on the seat of its heavily padded pants for close to four years, no need to try something new now. Stay in the pocket. Deepen the appearance of resolve to the base. Threaten and encourage violence in the event of a loss. Call into question the election results before the election. Actively involve the USPS in bungling mail in voting.

What will happen in six and a half weeks? Does Trump lose? Does he slink away, blubbering like a baby? Does he surprise the world and exit with a quiet dignity, leaving others in awe at his display of statesmanship? Do aliens land on the South Lawn and sign a treaty with Trump? Does the NFL ever give Kirk Cousins a break?

It's all building up to an unprecedented November

Trump is a prominent national zit on the face of the United States. The world is watching him, and he loves it, as ugly as he is.

The zit grows and grows. You have to lance it or let it explode

Do we pop that national pimple in November, or watch it blow up in our face?

Either way, it's likely to get messy.

Dancing With the Devil

President Trump defends a killer as everyday Americans endure the ongoing grind of life under a leader who cares only for chaos

BY BRIAN KAREM

We certainly live in interesting times.
and witnesses, the boy shot three people, killing two.
homicide, innocent until proven guilty.
On Monday in the Brady Briefing Room, President Donald Trump defended the actions of Rittenhouse, an apparent Trump supporter who had attended a January rally and praised the president on social media.
"They very violently attacked him," Trump said. "He probably would've been killed."
Rittenhouse was an out-of-state teen disobeying curfew and illegally open-carrying a firearm in defense of property he did not own. He apparently put the preservation of property above the preservation of life and the rule of law.
The floodgates appear to be open for vigilante killings — as long as the killer is white and praises Trump. The need to question the president's lack of human decency as well as his mental health has never been more obvious. This is a president who says his pandemic response — horribly bungled, with more than 180,000 deaths — is actually a triumph for his administration.
Though the president often tweets the phrase "law and
Biden would g
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ake a reach-around from the
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shing unions, cutting Social
troying the Postal Service,
in the spread of a global
or quacks and conspiracy
theorists.
Is the world mad?
savior from a hell he
helped create.
The need to question the president's lack of human decency as well as his mental health has never been more obvious.

According to two sources inside the White House, the president has effectively lost control. His energy is low.

"Listen to him. He doesn't make sense sometimes," one source told me.

"That's not news," I responded. "I don't think he ever has made much sense."

White House officials who have spoken on background say the president is giving up control, allowing his son-in-law Jared Kushner and his chief of staff Mark Meadows to make an increasing number of essential decisions. Trump merely acts as a frontman. The question remains: Why?

This question demands an answer because the administration's actions are the main drivers of the growing schism within our country. No one in their far right mind believes a Black teenager could get away with what Rittenhouse did—at least a Black teenager couldn't do what Rittenhouse did and hope to survive.

Over the weekend a Black Lives Matter rally took place in D.C. to protest the administration's approach to race relations, attracting a diverse crowd of people who believe in equal rights.

"My life matters too," a protester from Indianapolis told me. With a "BLM" sign in one hand and his two-year-old in the other, he explained, "I don't think my life matters more, but it sure as hell doesn't matter less."

He pointed to the recent deaths of Black people at the hands of police. "They always claim a brother is resisting arrest. Put a knee in a neck. Shoot a man in the back. Now, you got this white boy who shoots two people with a rifle and walks home. If you don't see how that's white privilege, you're blind. No Black man could ever get away with that."

"I understand," I said.

"Do you? Think about that couple from St. Louis. They stand out front of their house and point guns. Then the president puts them on national television. What if it was a Black person living in the hood doing that? They'd get shot. Racist cops. Racist country."

The story of violence against people of color is an old one, as is the story of police brutality. But not all cops are violent. One of the best officers I ever knew was a guy in San Antonio named Harold, a beat cop when I met him in the late 1980s. At the time he was a 40-something who had been on the job for close to 20 years. He took pride in the fact that he had never once fired his service revolver. I remember him telling me, "The mark of a good cop is that you don't have to."

He was a red-haired white man who worked the predominantly African American east side of San Antonio. One day as a photographer and I spoke with him outside an ice house (the Texas equivalent of a bodega), a young man who had just walked out of the convenience store approached. Harold, motioning to him there was someone inside with a gun.

Harold walked in, hand on his revolver, but it was not drawn. A young man stood at the counter pointing a revolver at the clerk. As it turns out, Harold knew both the clerk and the young man with the gun.

"Gerald, is that you?"

"Mr. Harold?" said the young man with the gun.

Turns out Gerald thought the clerk shortchanged him and was prepared to shoot him over the 19-cent dispute. Harold talked him down, retrieved the revolver and arrested the young man without a shot being fired. He never had to do more than talk.

Most good cops pride themselves in their ability to keep their gun in its holster. They know their community and remember they are part of it. It isn't about a show of force. A good cop knows acting humanely during the toughest times and most difficult circumstances is what matters, not acting like Dirty Harry.

Richard Pryor joked more than 45 years ago about how white and Black people approach police differently. White people, Pryor said, go bowling with their neighborhood cop, while Black people have to worry about the same cop shooting them as they reach for their wallet during a traffic stop.

It appears we've made no progress on addressing this societal issue, but thanks to social media and the fact that everyone has a video camera in their cell phone, we are at a tipping point.

The key is addressing the white privilege many cannot, will not or are afraid to see.

Decades ago I got pulled over by a Metro traffic cop at night while driving the family Ford Aerostar. My taillight was out. My wife, three small children and dog were inside the van.

When the red-and-blue lights started flashing, I pulled off the street and into a dark apartment parking

"White privilege leads white people to say, "Don't resist the cops and you'll be fine."

lot. That was not smart. Then I made what could've been a fatal mistake. My white privilege, combined with my reporter privilege, told me to open the door and step out of my van. Why not? I had dealt with cops all my professional life, worked the crime beat and frequently rode with police officers as they did their job.

As I got out, the young cop exited his car with his gun drawn. He told me to get back in my minivan. I asked him what was wrong. He told me he didn't know me and that he planned to go home safely at the end of his shift. I asked him why didn't he put his gun away and we could all go home. Did he really think with my wife, three kids and dog in a minivan that I was a danger?

I am white. He holstered his gun. What if I had been Black?

I think of that often — more often since the police shooting of Jacob Blake that drew Kyle Rittenhouse to Kenosha.

The man I spoke with from Indianapolis, who had come to D.C. to protest for the Black Lives Matter movement, is right.

White privilege leads white people to say, "Don't resist the cops and you'll be fine." But how many Black people do you think would be able to shoot and kill two people at a protest and then go home without fear of being shot themselves? How many Black people have been killed when they weren't resisting?

That's the hypocrisy.

That's the problem.

You will not find Donald Trump approaching this issue (or any other) with empathy. During his tour of Kenosha on Tuesday he spoke about control and law and order. He didn't say one thing about Black Lives Matter.

He will exploit the situation to his own ends. He wants chaos, thrives on chaos. He is chaos.

"The president is not going to weigh in on that," press secretary Kayleigh McEnany said Monday when asked about Rittenhouse's actions.

But Trump did speak about Rittenhouse, and the fact that he defended him shows how low we've fallen — the seventh circle of hell isn't even in sight.

Vicktoria BLU

Instagram **@vicktoriablu**

Photography by **Sultan Ghahtani | @officialsultanphoto**
Second Photographer/Assistant **Mia Gray | @officialmiagray**
HMUA **Mairelys Alfonso**

Such an honour to have a gorgeous and talented beauty feature! What has your experience been as an up and coming model? This has a been so surreal have been wanting to do this since I was a young gir and finally that dream s coming true!

Given your obvious stunning good looks and striking features, tell us a bit about where you're from? re and nat ve Current y res de in the states

Tell us something surprising about you? My origina aspirations were to become a paramedic/firefighter. I ove the excitement and adrena ne. love hockey too, Go Hawks!

What would say has been the most challenging thing for you thus far? There are so many chal enges in ife, but the one am focusing on is getting as many photoshoots as can. I ove being in front of the camera The whole process of creating an art form with a wonderful photographer is amazing, wish there were two or three of me so cou d do everything want to!

What are some of the things you like to do, behind the cameras and all the glitz and glamour? I ove to go axe throwing. t's a ot of fun and helps me c ear my head The same with runn ng!

If we were to try and sweep you right off your feet, what are some of the things you look for in an ideal partner? ove an inte ectual partner I love learning about everything and anything t keeps the connection going. a so love a sexy smi e and humor My partner needs to be funny. I hate being bored

..And what would make you go running in the opposite direction as fast as possible? A partner who is disrespectfu , not on y to me, but to others as we . There is a quote fo ow " f you want to know what a partner is ike, take a good ook at how they treat their inferiors, not their equa s "

Being new to the industry, what has been the best advice you have been given to help you with your career? To have fun working in th s ndustry! Travel and meet new people To enjoy myse f.

What makes you feel sexy? Besides inger e? That wou d be when am confident, confidence makes me fee like I can do anyth ng

If you could have any superpower in the world, what would it be and why? 'd love to be spiderman, 'd cal myself Sp der-chick. Swinging in to save peop e at the ast m nute. Capturing thieves and robbers on the fly and dropp ng them at the loca police department covered in my webs.

What can we expect from you this year, Any major plans and exciting things we can look forward to from you? More trave ing for sure! ove to trave and experience new places. I ove the sun, but I a so ove to p ay in the snow I take pictures and v deos of everyth ng! w I be going back to schoo as we l f you're curious to know what for fo low me on my G @vicktoriab u

It has been a true pleasure getting to know, any last words for our readers? just want to thank my Team and of course Playboy Sweden for making this happen for me. It was tru y a dream come true

Playboy Interview

Derek Jeter

A candid conversation with the Yankees star about coping with George Steinbrenner, teaming with A-Rod and why he reads the gossip page before the sports page

NTERV EW BY **DIANE K. SHAH** PHOTOGRAPHY BY **C.J. WALKER**

In a sport oddly denuded of household names and true superstars, Derek Jeter stands tall. The New York Yankee is more than just one of the game's best players, for years he's been a media darling in the world's most fickle city. The 29-year-old shortstop turns up in gossip columns almost as frequently as he does in the sports pages. He has been linked to scores of beautiful and high-profile women. The New York Post recently ranked Jeter number one on its year-end list of the city's 34 most eligible guys. For denizens of the Big Apple, Jeter has been Mr. Baseball, pure and simple. Life's been good.

And then A-Rod came into town. In February, when the Yankees signed Alex Rodriguez, widely touted as the game's best player, sportswriters wondered what it would mean to Jeter. Complicating the issue, the former Texas Ranger is a shortstop with two Gold Gloves (Jeter has none) who had to move to third base when he signed with the Yankees. More drama? The two men had once been the closest of friends, but they had a falling-out three years ago. For gossip-crazed New Yorkers, theirs has

become one of the most closely watched relationships in town

While A Rod was voted last year's American League Most Valuable Player, Jeter is no slouch. Now in the fourth year of a 10-year,$189 million contract, Jeter owns a .317 career batting average. He has played in the postseason in every one of his eight seasons and often saves his best for October. In 2000, when the Yankees beat the crosstown Mets in the World Series in five games, he was named series MVP. And although the Anaheim Angels wiped out the Yanks in the first round of the 2002 postseason, Jeter hit .500. Last spring Yankees owner George Steinbrenner named him team captain, only the 11th in franchise history.

Off the field Jeter is also a player, known for his dalliances with Mariah Carey, a former Miss Universe and a bevy of models and actresses. As Yankees broadcaster Charley Steiner put it, "If the Yankees are the Beatles, Derek's the cute one."

The son of a racially mixed couple, Jeter grew up in Kalamazoo, Michigan and put on his first Yankees uniform when he was six. In 1992 he was named high school player of the year and was chosen sixth by the Yankees in the June free agent baseball draft. He was voted the American League Rookie of the Year in 1996, his first full season in the majors, and quickly established himself as one of baseball's best all-around players. Jeter's seasonal averages of 207 hits and 124 runs are extraordinary. Long considered the Yankees' leader, he also has a knack for elevating the play of his teammates.

While he's one of baseball's most accessible players, he's one of the most private as well. Like a seasoned politician, Jeter carefully crafts his courteous statements—and sticks to them. Rarely does he lose his composure. "He's kind of vanilla," notes his agent, Casey Close. Conscious of commanding center stage, Jeter admits that he rarely lets down his guard.

We sent journalist Diane K. Shah to Jeter's winter home in Tampa, Florida, where she had to get past the guards posted at his gated community before tackling the more formidable guards in his head.

PLAYBOY: A lot has been made of your relationship with Alex Rodriguez. Until 2001 you referred to him as your best friend. Then, after he signed his $252 million deal with Texas, he said some unflattering things about you through the media—that you never had to serve as a leader and that since you bat second, teams don't worry that you'll beat them. When reporters informed you of this, you said you'd call Alex and talk to him. What happened?

JETER: It was spring training, and he actually came over here the night that came out. Just came by. We talked about it, and that was basically the end of it.

PLAYBOY: We heard that he drove 95 miles from the Rangers' spring training camp to your house and left phone messages you didn't return. Is that true?

JETER: No. When that stuff went public, I guess it was in the afternoon when I found out about it. We had a game that night, and he drove over while we were playing. So I didn't get the messages that he was at my house until after the game.

PLAYBOY: He was chilling in your driveway?

JETER: He was in the area, but he wasn't in the driveway.

PLAYBOY: Still, you were hurt.

JETER: Sure, it hurts anytime someone you're close to says something you question. But Alex was coming from Seattle and had signed this megadeal. He was on a platform that maybe he'd never been on before. I think he found himself having to defend the reason he got paid so much. Or he was asked, g"If you get this, what's Derek going to get?" So he was comparing us, which I told him shouldn't even be an issue. I said, "You didn't pay yourself. You shouldn't have to answer that question. Let them ask the owner." I think he was saying things that maybe other people had said to him.

PLAYBOY: After that it appeared you two weren't close.

JETER: We weren't as close as we had been. We were still friends. The younger you are, the more time you have when the season is over. Now it seems you do more in the off-season than you do during the season.

PLAYBOY: How did you hear about the trade?

JETER: A couple of people in the organization called me.

PLAYBOY: What were you doing when you got the word?

JETER: No idea. Probably watching TV.

PLAYBOY: The last time you'd seen Alex, when you two were making a commercial, did you talk about the possibility of his becoming a Yankee?

JETER: No, because that was before Aaron Boone tore his ACL. It was right around the time when everything was happening with the potential trade to Boston, and he basically didn't know what was going on.

PLAYBOY: Once A Rod signed on did anybody ask if you were willing to move to second or third?

JETER: That was never an issue. They approached him about playing third base.

PLAYBOY: Isn't it easier to move from shortstop to second than to third?

JETER: Nah, I wouldn't say that. Turning a double play is totally different from second base than from shortstop. Your back is to first. So I would assume it would be easier to go to third base.

PLAYBOY: How did your teammates react to the news?

JETER: Everyone's pretty excited. You're adding one of the best all-around players in the game to your lineup, so it's only going to make us a better team.

PLAYBOY: Is it true George Steinbrenner ordered you to go to Alex's news conference in New York?

JETER: No, he called me and asked if I wanted to go.

PLAYBOY: Some news accounts reported that he demanded you go.

JETER: See, you can't believe everything you read.

PLAYBOY: To what degree are you amused or bothered by the speculation that you and Alex can't get along?

JETER: Neither of us has had problems getting along with teammates before, so I don't see why we'd have problems now. It gives the media something to write about, though. I think it will eventually die down.

PLAYBOY: You've said you're very competitive. What kinds of things will you be competitive about with Alex?

JETER: Well, we're on the same team, so we really don't have anything to compete for. We're playing a team sport, right?

PLAYBOY: How about your batting average versus his?

JETER: No. I don't go into a season saying I want to bat higher than any one of my teammates. That's not a goal. The goal is to win.

PLAYBOY: Who's funnier?

JETER: I think we're funny in different ways. I'm not sure you can rate us. You'd have to be around both of us to make that decision.

PLAYBOY: We noticed a book on the table in your entryway, Patton on Leadership: Strategic Lessons for Corporate Warfare, by Alan Axelrod. Any particular reason you own that?

JETER: Mr. Steinbrenner gave it to me after the 1998 season.

PLAYBOY: Was it meant to teach you, or was it meant to explain him?

JETER: I think both. A lot of what's in there are things he says: g"If you're going to lead, you've got to sit in the saddle." "You've got to be willing to go out and do the things you ask of the people you're leading." It's pretty interesting.

PLAYBOY: He inscribed it, g"To Derek. Read and study. He was a great leader just as you are and will be a great leader. Hopefully of the men in pinstripes." How would you describe your relationship with Big George?

JETER. It's always boss employee. He's the boss. But I think we have a really good relationship. I don't know how it could be any better in terms of playing for him.

PLAYBOY: But last year, after he questioned your dedication and your late-night hours, you were pissed off. Was that the first time he publicly criticized you?

JETER: No, he mentioned my name, among other players, when the team was struggling a few years ago. He said some guys needed to start stepping it up. He meant me. But the whole thing last year was blown out of proportion. He mentioned a birthday party. How many birthday parties do you have a year?

PLAYBOY: So Steinbrenner was referring to just one party? Your birthday is in June, he's bringing it up six months later?

JETER: It was my birthday party before a day off. The next thing you knew, I'd been turned into a big party animal. Now you read that all the time—I'm the party animal.

PLAYBOY: Steinbrenner said more than that. He said you g"always give 100 percent. I need 110 percent." And he said, "If I'm paying a guy $16 million, I want him to listen."

JETER: The whole thing was made larger than life. That was the point of those Visa commercials. We got a chance to make light of the situation and put it behind us.

PLAYBOY: Does he expect you to work for him 24-7, 365 days a year?

JETER: Probably. Rightfully so. When you're a Yankee you represent the Yankees at all times. You don't have days off. If I were to get into trouble today, the first thing you'd see is my name associated with the team. So I don't think you have 20 or 30 days off a year from being a Yankee. You're always a Yankee.

PLAYBOY: How about during the offseason? What if you wanted to go out and enjoy somebody's company until three or four in the morning?

JETER: Oh, I'd be out. I'm a grown man. In the off season I can do whatever I want, whenever I want to do it. He wouldn't call me if he read I was out until such and such an hour in January. He wouldn't say, g"You need to be home."

PLAYBOY: How often do you see Steinbrenner?

JETER: He hasn't been around as much as he used to be. Last season I saw him probably two or three times before the postseason.

PLAYBOY: You both spend your winters in Tampa. Does he ever call you and say, g"Let's get lunch"?

JETER: It's happened maybe once or twice. We usually bet a dinner on the Ohio State-Michigan football game.

PLAYBOY: When you get together, does he have a message for you?

JETER: He always has messages. g"Make sure you focus this year. I need you focused." Or he'll see me working out and say, "Don't get too big, because we need you to have agility."

PLAYBOY: In the first Visa commercial, in which Steinbrenner chastises you for being out carousing every night, was it your idea that he participate in the conga line?

JETER: No, but I was the one who had to persuade him to do it. It wasn't easy. He did it a couple of times, and then he called it quits. Fortunately they got a good take.

PLAYBOY: Is it ever fun seeing your name in the gossip columns?

JETER: Some of the stories are funny. Some of them amaze me. Like one time they said I was renting an island—some island I'd never heard of—for $23,000 a day and that I was bringing one of three girls I'd never heard of for a birthday party. The thing is, people believe it when they read it. I was talking to Wayne Gretzky the other day about his time in New York. He said they made up things about him constantly. He used to get the newspapers and turn to the gossip pages, and when he'd read something about someone else he'd say, g"Really? They did this?" But when he read about himself it was, "Where do they come up with this stuff?" I thought that was funny, because I do the same thing.

PLAYBOY: So you do read the gossip pages?

JETER: Even before the sports section. To make sure I'm not in them.

PLAYBOY: You seem to need to be a perfectionist on the field. Why is that?

JETER: Competition-wise I always want to be perfect. I can't stand losing in anything. If you tell me you want to race down the street right now, I'm going to try to beat you.

PLAYBOY: We're pretty sure you'd win.

JETER: I'll still do everything in my power to beat you, and that started when I was a kid. My dad used to beat me at everything. We'd play checkers, and he would beat me. He would never let me win. Never. We used to watch The Price Is Right, and we'd play the showcase showdown. I didn't know how much a refrigerator or a new car cost. I was six years old. We'd sit there and he'd beat me, and then I'd walk to school.

PLAYBOY: Do you ever wish your dad had let you win?

JETER: No—I think my dad was teaching me lessons. Things don't come easily. People aren't just going to let you get your way. I mean, people aren't going to say, g"Here, you can have this." You have to work for it.

PLAYBOY: You wrote in your book, The Life You Imagine, that you always try to envision something before you do it. Is that because you're conscious of being a role model, or is that just you?

JETER: I think it's me no matter what. When I was younger, before I'd do things I'd imagine what my parents would think. It's the same philosophy I apply today. But now it's more than my parents. Lots of people are watching.

PLAYBOY: It sounds as if you're always watching yourself, like in an out-of-body experience.

JETER: Yes, and I'm pretty much used to it now. I'm always aware that people are watching. There are a lot of things I'd like to do that I can't—or that I choose not to. Say I'm out with some friends and I want to dance on top of a table. I know I can't do that.

PLAYBOY: Doesn't it get tiring, always watching yourself?

"I'll do everything in my power to beat you, and that started when I was a kid. My dad used to beat me at everything. We'd play checkers and he would beat me. He would never let me win. Never."

JETER: Yes, but I don't think it's a bad thing. When you let that guard down, that's when you get in trouble.

PLAYBOY: Last season was a strange one for you, full of highs and lows. Among the lows: In game six of the World Series you went 0 for 4, struck out twice and made an error that led to a Marlins insurance run. Series over. And you suffered three injuries, including a dislocated shoulder on opening day. Was that the most serious injury you've ever had?

JETER: It was the only serious injury I've had. I was out for six weeks.

PLAYBOY: You were heading to third; the catcher, Ken Huckaby, ran over to cover the base, and you slid into his shin guard. What was your first thought?

JETER: I thought maybe I had broken my collarbone, because I felt a pop.

PLAYBOY: Was there instant pain?

JETER: It didn't feel good. I wouldn't recommend it. I was kind of afraid to look at it, because I thought I'd see it coming out.

PLAYBOY: Did they just push it back in?

JETER: They tried initially, on the field, but that didn't work. I just wanted to get off the field, because you have 50,000 people looking at you. It took a while for them to get the golf cart out there. Then finally we went inside and they popped it back in.

PLAYBOY: There was a bit of controversy, because it was reported that Huckaby tried to phone you to apologize but couldn't reach you. Then a day or two later he walked into your locker room to apologize, and you gave him an icy stare.

JETER: Not true. First, I never expected him to apologize, because I didn't think he purposely tried to dislocate my shoulder. Before the second game he told the media he'd tried to call me on my cell phone, I didn't answer and he left a message. That wasn't true. He doesn't have my cell number. If he wanted to get ahold of me, it's only a couple hundred feet from one clubhouse to the other. Or he could have called the trainers' room, because obviously that's where I was. It was all made up. What bothered me was how the thing was portrayed.

PLAYBOY: Late in the season, against Boston, you pulled a rib cage muscle. How did that happen?

JETER: Swinging. We were facing a knuckleball pitcher, Tim Wakefield. I think I swung a little too hard.

PLAYBOY: Did you finish the at bat?

JETER: Yes. Then I had another at bat and got a hit. I was on first base, and they took me out. I think I missed a week.

PLAYBOY: Then there you were in the first game of the American League Championship Series, Boston again.

JETER: I think it was the second or third inning. I dove for a ball and my hand rolled over, and I tore a ligament in my thumb.

PLAYBOY: Your left thumb.

JETER: It was a bad year for my left side. It takes three or four months for that to heal. They gave me shots before the games against Boston, but I couldn't feel my thumb. So in the World Series I just played with it. They put a little mold thing—a little cast—inside my glove to stop my thumb from moving around.

PLAYBOY: The rivalry between the Yankees and the Red Sox has reached epic proportions, especially with A-Rod now in pinstripes. It isn't just the fans, is it?

JETER: The rivalry has gotten more intense each year I've been in the major leagues. You have respect for the other team, I think, but it's gotten to the point where in the postseason you've got guys throwing at each other's heads and charging the mound. It's almost like the old days, when they used to fight all the time.

PLAYBOY: Some said that in last year's playoffs, the Yankees used up everything against the Red Sox—seven games, the last one going extra innings—and you had nothing left for the Marlins.

JETER: The series with the Red Sox was emotionally draining because all seven games were intense. But I don't think that's why we lost. We lost because Florida played better than we did.

PLAYBOY: Did it take long to get over losing the World Series?

JETER: Yes, I hate to lose. For a while I didn't like to be out and around a lot of people. I pretty much kept to myself. But you never forget it. I still think about us losing. You want to remember what it feels like, because you don't want to have that feeling again. That's what drives you to try to be better.

PLAYBOY: So not only have the Yankees gone three years without a championship, but to add insult to injury, several days after the series you were waiting to go into a movie theater and got heckled by a fan. g"If you hadn't made that error, Jeter, you'd still be playing," she apparently said.

JETER: She was a young girl, and she was yelling about the error I made in game six. And then she said, real sarcastically g"Better luck next year." She seemed to enjoy it. She was probably a Mets fan.

PLAYBOY: How often do you have to put up with that stuff outside the ballpark?

JETER: In Boston, all the time. That's a whole other world. I actually think I'm public enemy number one there.

PLAYBOY: Considering that the Red Sox nearly signed A-Rod, do you think you'll have to fight him for that title?

JETER: Maybe he can share the load with me. That's what I'm hoping for.

PLAYBOY: Is it difficult for you to go out alone?

JETER: I don't go anywhere by myself, period. You never know when you're going to run into someone who's been drinking and is acting foolish. You like to know that someone is always watching your back.

PLAYBOY: Women recognize you on the street and they squeal. Do you like it?

JETER: It's flattering. It's embarrassing, too. But anytime you get

"Yeah, I'm confident. I don't like cocky people. Confidence is how you feel. Cockiness is how you act. I'm always confident. There are times when you struggle, but if a big game is on the line, I expect to do well."

you've done, I don't mind it.

PLAYBOY: How many of

JETER: They're all married.

PLAYBOY: I've seen you

Victoria's Secret model and an MTV host according to the New York Post

that true?

JETER: She

I've had. I'm always smiling. She has to have a sense of humor because you've got to enjoy life. Intelligent. But I don't sit down and make a blueprint of how someone must look. I guess you just know the more you get to know someone and understand if you have things in common.

PLAYBOY: You were once linked with Mariah Carey.

JETER: I

couple of times in New York.

PLAYBOY: The papers said she stalked you.

JETER: I don't know where they would get that from.

PLAYBOY: T

serious?

JETER: We didn't date for as long as people think. I've heard all kinds of things. But it was really just a few months.

PLAYBOY: After it ended you said you realized you couldn't make a relationship work if the other person is famous too. Is that an ego thing?

JETER: Not at all. It's just tough when both people are in the public eye. I'm not saying it can't work, but there are a lot of rumors, a lot of gossip, different schedules.

PLAYBOY: You say you're eager to get married, but do you think you need to finish baseball first?

JETER: Not necessarily. I have to admit, I'm at a selfish point in my life in terms of what I'm trying to accomplish. But there are times when you wish you had someone to share it with.

PLAYBOY: How do you ask a woman out?

JETER: Initially, it'll be as part of a group. I

their friends, and I'll have my friends. It's easier that way. Because then you're

volved.

PLAYBOY:

living?

JETER: I say I have a night job.

PLAYBOY: That's it?

JETER: And that

PLAYBOY: Do you ever get rejected?

JETER: Everyone gets rejected.

PLAYBOY: Are you involved with anybody

JETER: I'm seeing someone in New York.

PLAYBOY: You're in the fourth year of

$189 million. You'll be paid $23 million

greatest extravagances?

JETER: I get things for

Mercedes-

New York.

PLAYBOY: The Hummer has a satellite dish on the roof.

JETER: I

had DirecTV put in.

garage. I've got to build a bigger garage.

PLAYBOY: Did we spot a motorcycle in there?

JETER: A scooter. It was a Christmas gift from Gerald Williams

used to play for the Yankees. Now he's with the Marlins, and he's

three doors down. He bought one for each of us, but when we

ride them in, the guard stopped us at the gate. You can't drive two-

wheeled vehicles here. So we had to load them

them in that way. We ride them at night.

PLAYBOY: You're sure it's not a motorcycle?

JETER: [laughs] It's a scooter. I'm not allowed

in my contract. Actually, it was from my accountant. It's a friend

PLAYBOY: Right. What else do you spend money on? Clothes?

JETER: I have a lot of suits. I have a tailor in Chicago

Jordan's guy, too. But really, I'm not a huge spender.

PLAYBOY: What music do you like?

JETER:

yonce, R. Kelly. That's pretty much it.

PLAYBOY: Two full seasons have passed, but people are still talking about that miraculous play against Oakland in the 2001 division series. Some say it's the infield equivalent of Willie Mays's catch in the 1954 World Series. The Yankees were down two games to none. If you lost game three, your season would be over. The Yankees were ahead one to nothing. Can you run us through it?

JETER: Jeremy Giambi was on first, there were two outs, and Terrence Long hit a long fly to right that fell in for a double. The second baseman, Alfonso Soriano, was the first cutoff man, and the first baseman, Tino Martinez, was the second cutoff man. But when Shane Spencer picked up the ball in right, he threw it over both their heads.

PLAYBOY: So you had Scott

at short.

JETER:

saw the runner wasn't home yet, so I thought if I could get to the ball and get rid of it quickly, we'd have a chance to get him.

PLAYBOY: From out of nowhere, you suddenly materialized

JETER: I fielded the ball between first and home and flipped it

soon as I got it.

PLAYBOY: You hadn't

perfect throw. Giambi was so shocked to see the ball coming that he didn't even slide. When you saw the highlight film, did the play look different to you than in your mind as you were performing it?

JETER: In my mind, everything happened in slow motion. When I watched it later, I just looked at it really

We'd practiced that play in spring training.

PLAYBOY: But nobod

there a name for it?

JETER: They just call it the Play.

"Alex and I weren't as close as we had been. But neither of us has had problems getting along with teammates before, so I don't see why we would have problems now. It gives the media something to write about, though."

PLAYBOY Two games later the same guy, Terrence Long, hit a pop up into foul territory at Yankee Stadium. And you did a belly flop into the seats behind third base and came up with the ball. Was that the second most exciting play you've made?

JETER. I think it was exciting to watch. I don't think it was exciting to do it, because it hurt.

PLAYBOY. What's been your most embarrassing moment on the field?

JETER. We were playing in Minnesota. I'm on third with less than two outs. Someone hits a deep fly ball that bounces over the fence. It's a ground rule double, so you get two bases, and I automatically score. But I'm still standing on third, tagging up in case the ball is caught. When it bounces over the fence, I turn to go, trip over my shoelaces and fall flat on my face. Then they show it over and over on the Jumbotron.

PLAYBOY. You and Alex are among the most famous baseball players today. Probably fewer than 10 are easily recognizable nationwide, whereas the NBA and the NFL have many more. Why is that?

JETER. They market their sports a lot better. I filmed a commercial with Alex and the Marlins' Josh Beckett for Major League Baseball. It's the first time baseball has done that. It's lagging behind the other sports, but I think now it's putting forth an effort.

PLAYBOY. Baseball also lags behind other sports when it comes to drug testing, especially for steroids. This season you'll be randomly tested. Should performance-enhancing drugs be banned?

JETER. Yes, without question, because they put everyone else at a disadvantage. There's also the public's perception. If someone comes back a little smaller or a little bigger, the first thing people wonder is, Did he take steroids before and isn't taking them now? Or is he using steroids now? I think the whole debate is putting a lot of questions in people's heads.

PLAYBOY. You grew up in Kalamazoo, Michigan. Your dad is black, your mom is white. How did they prepare you for your mixed ethnicity?

JETER. For me it was a normal situation. It was all I knew. We'd get funny looks from people. My parents tried to educate my sister and me about why people would stare. They would say it was because people were seeing something they hadn't seen before.

PLAYBOY. Kids can be mean. Did you have problems?

JETER. Not many, because I played baseball, which was primarily white. Then I played basketball, which was primarily black. So I had a lot of friends. But I remember going back home after my first year in baseball. I had just bought a Mitsubishi 3000. That was the greatest car in the world. So I was back home, and I was eating out with a friend. We went back to the car and were about to leave when some kids drove by. Someone shouted, g"Bring that car back to your dad" and yelled some racial things. I was so proud to come home, and then you have to hear those kinds of things.

PLAYBOY. Do you feel closer to one race than the other?

JETER. No. My best friend is a white guy I've known since fourth grade. My trainer is Puerto Rican. The catcher on our team, Jorge Posada, is Puerto Rican. I was the best man at his wedding. Sean Twitty, a friend from the minors, is Jamaican.

PLAYBOY. You grew up rooting for the Yankees. Didn't you like the Tigers?

JETER. I was born in Jersey, and I used to spend the summers there because my mom had 13 brothers and sisters, and I had all kinds of cousins. My grandmother was a huge Yankees fan, and she turned me on to the team. Also, my dad liked the Tigers. Since we competed in everything, I couldn't root for the same team he did.

PLAYBOY. You've said you always wanted to play baseball because your dad played.

JETER. He played at Fisk University in Tennessee. Growing up I would watch him play in a softball league.

PLAYBOY. And because he was a shortstop, you had to be a shortstop. Apparently you were clocked throwing 93 mph in high school. Didn't you ever want to be a pitcher?

JETER. I pitched a couple of times in high school, but my arm used to hurt afterward. Plus, I liked to hit. And the shortstop is involved in everything. Shortstop is like quarterback.

PLAYBOY. How much pressure did your dad put on you to excel?

JETER. He never put pressure on me. He always said, g"If you want A, B or C to happen in your life, you have to do certain things. He was tough on us in school. We had to sit down and do our homework for an hour every night. Even if we didn't have homework, we had to sit down and do something school related for an hour. Obviously it worked. I got good grades.

PLAYBOY. And baseball?

JETER. My mom and dad never pushed me into baseball. For me it was fun. I used to drag them out of the house to help me out. If my dad wasn't home, my mom would throw Wiffle balls in the backyard. The high school was over the back fence, so we'd go to the baseball field. The only thing they said was, g"If you're going to do this, you're going to have to work, and if we don't see you working at it, then it's going to be time for you to find something else to do."

PLAYBOY. You were picked sixth in the 1992 draft. You dreamed of being a Yankee, but wasn't it a long shot that you'd become one?

JETER. It was luck, I mean, the draft is a crapshoot. I thought I'd be selected by Houston or Cincinnati.

PLAYBOY. Speaking of Cincinnati, do you think Pete Rose should be eligible for the Hall of Fame?

JETER. Pete Rose is a Hall of Fame player no matter how you look at it. What he did on the field—there's no question about it. It's just basically how you view what he did off the field. I wouldn't want to be the one to make that decision.

PLAYBOY. After four full seasons with the Yankees you had 795

"I'm a grown man. I can do whatever I want, whenever I want. Steinbrenner wouldn't call me if I was out in January. He wouldn't say, 'You need to be home.'"

radar gun.

JETER: Basically, you get a release point. You know how you're throwing. Then you have to recognize what kind of pitch so you can know where it's going to end up in the strike

PLAYBOY: You have less than a second to do that.

JETER: You can tell from the rotation of the ball ... if it's spinning a little differently than a fastball ... you'll see two seams.

PLAYBOY: When [illegible] over the plate.

JETER: That ...

PLAYBOY: Your father once told [illegible] "Derek has more confidence than anybody I've ever met." And, getting [illegible] pretty sure of yourself. Is that how you really feel?

JETER: Yeah, I'm confident. I don't like cocky people ... how you feel. Cockiness ... confidence. There are times when you struggle, like I could be 0 for 100, but if a big game is on the line, I expect to do well.

PLAYBOY: Other than Pedro Martinez, which pitcher has given you the most trouble? Someone we might not think of?

JETER: Roy Halladay of Toronto. He had a great year last season, winning the Cy Young Award. But he's always been tough for me. He throws a real hard sinker. Also, Derek Lowe of the Red Sox.

PLAYBOY: How did ... pitched for Toronto?

JETER: He hit me a few times, a fastball inside ... the plate and he was just breathing in back. Rocket ... hate to play against but love to have as a teammate.

PLAYBOY: Were you surprised that he signed with Houston ... another after supposedly ... that Andy Pettitte ... Houston too?

JETER: I thought ... bad ... pitching ... off guard when he signed with Houston, because I knew it was ... be back of his mind that one day he'd get an opportunity to pitch ... home. We didn't expect Rocket to come back. But ... you when you should stop doing what you love to do.

PLAYBOY: What's a typical day for you during the season?

JETER: I get up around 10, eat breakfast and go to the gym ... weights for an hour. No treadmill, because we run too much during the season. Then I head home ... back ... and get ... to the ballpark around 3:30.

PLAYBOY: Do you have a personal trainer?

JETER: You mean ... I go ... I have ... East Coast cities.

PLAYBOY: ...

have to have him come again.

PLAYBOY: You've got ... haven't you played more?

JETER: My shoulder ... I had to stop playing golf.

PLAYBOY: Is that why you keep grabbing your ... der? You've been rubbing it the whole time.

JETER: Really?

PLAYBOY: Does it hurt?

JETER: No. It could be a habit, because it used to hurt all the time. Or it could be old age.

PLAYBOY: ... given ... might do after baseball?

JETER: I would love to own a team.

PLAYBOY: Like Michael Jordan? Purchase a percentage of a team?

JETER: No, I'd have to be a majority owner. I'd have to make the decisions.

PLAYBOY: You'd probably need to get your hands on a lot more money.

JETER: Probably.

PLAYBOY: How are you going to do that?

JETER: [Smiles] I haven't thought about it yet. But I will.

"If someone comes back a little bigger, the first thing people wonder is, Is he using steroids?"

YORK
TPX

ZARA
COZ

Such an honor to have a gorgeous and talented beauty feature! We're curious to know how your journey has been as one of the most respected models in your industry? The public perception of modeling is glamourous and exciting. The reality is it's much harder than it seems. The industry is highly competitive and depends heavily on being at the right place at the right time. Also, it doesn't matter if you're not feeling well, cold, hot, hungry, etc., you have to ignore whatever is bothering you and put your best forward for the camera. I am where I am because of my hard work and I'm very proud of what I've achieved at 21 years old.

Given your obvious stunning good looks and striking features, tell us a bit more where you're from. I feel very fortunate because originally, I'm from Russia but have lived in the US for 3 years now. I'm lucky to have a Slavic heritage, which is highly appreciated in the modeling industry. Men love Russian women!

Tell us something surprising about you? When people talk to me, they're surprised to learn I've never taken any English language courses – I picked it up on my own. Most can't tell Russian is my first language because I don't have much of an accent, but they know when I say something and forget the prepositions. Also, I never work out. I'm one of the lucky few who are naturally slim and fit.

What would you say has been the most challenging thing for you thus far? I love to travel and planned to see much more of the US and travel abroad. Because of Covid, I haven't been able to travel and that sucks. I haven't seen my family in over 1½ years but the good news is this gave me time to focus on developing my OnlyFans where I go by @zaraexclusive.

What are some of the things you like to do behind cameras and all the glitz and glamour? It might surprise you but I'm not much of a party person, I'd prefer to stay at home with my cats. I enjoy painting and want to develop that skill more. I also have a passion for horseback riding, it's so relaxing! When I'm in a creative mood, I love to make content for my OnlyFans, TikTok @zara.coz, and Instagram @zara.coz. Creating content for OnlyFans allows me to express a different side of me that others don't see.

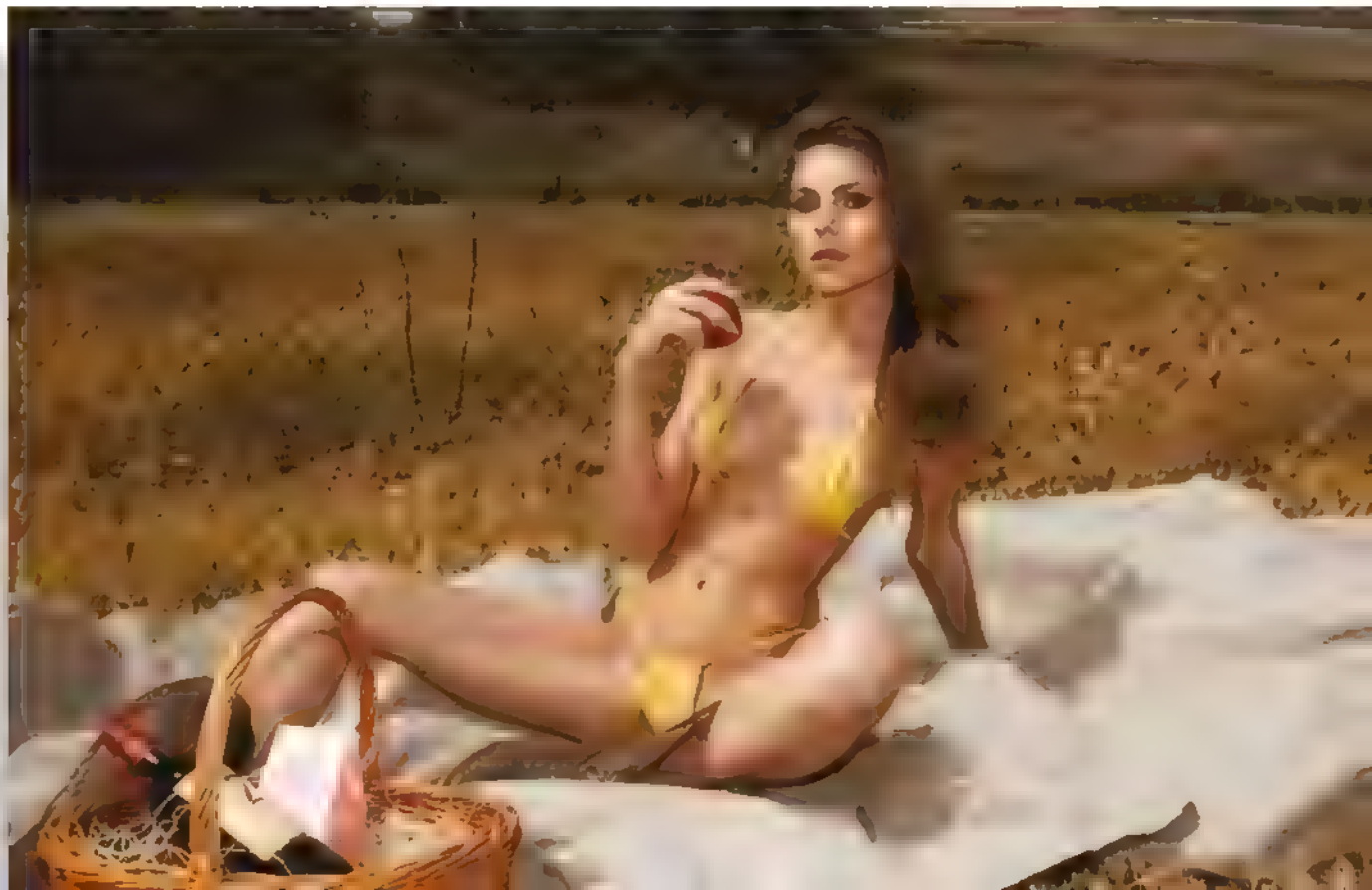
If we were to try and sweep you right off your feet, what are some of the things you look for in an ideal partner? My ideal partner is confident, honest, smart, great sense of humor, supportive of me and doesn't try to control me. A man who is confident in himself, can make me laugh, and knows how to cook is a big turn on for me. Being handsome with a nice body doesn't hurt but isn't the deciding factor.

What would make you go running in the opposite direction as fast as possible? That's easy. A man who is more into himself than me, has to ask mommy before he can do anything, and tries to control me has zero chance. He can be great looking but these things would be a definite deal killer.

You're a seemingly talented lady. What are some, if any, of your hidden talents not many people know about? I'm very intuitive and can quickly pick up on what others are feeling. This also helps me understand what motivates others and makes me a great communicator and listener. People who don't know me openly share their problems with me. Other than that, I'm an open book. Plus I'm a witch soooo... How do you think I can eat anything I want, have a 6 pack, and not get fat.

What makes you feel sexy? I feel sexiness comes from within and is a state of mind. Of course, I love wearing nice heels and tight dresses, but not to make me feel sexy, but because I'm already feeling confident to show my body. Whether someone feels sexy or not is all in their mind.

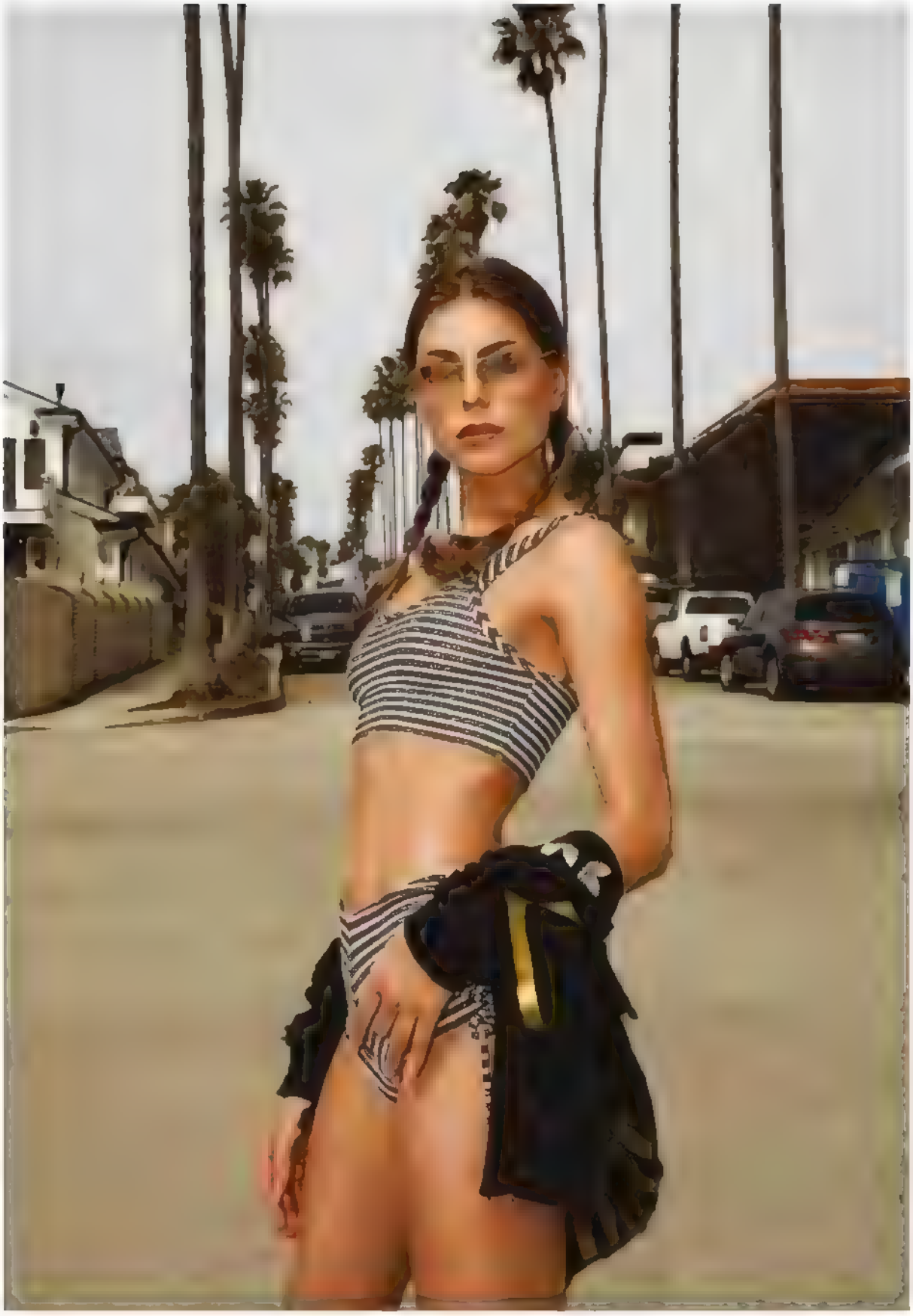
If you could have any super power in the world, what would it be and why? I would have all the knowledge in the

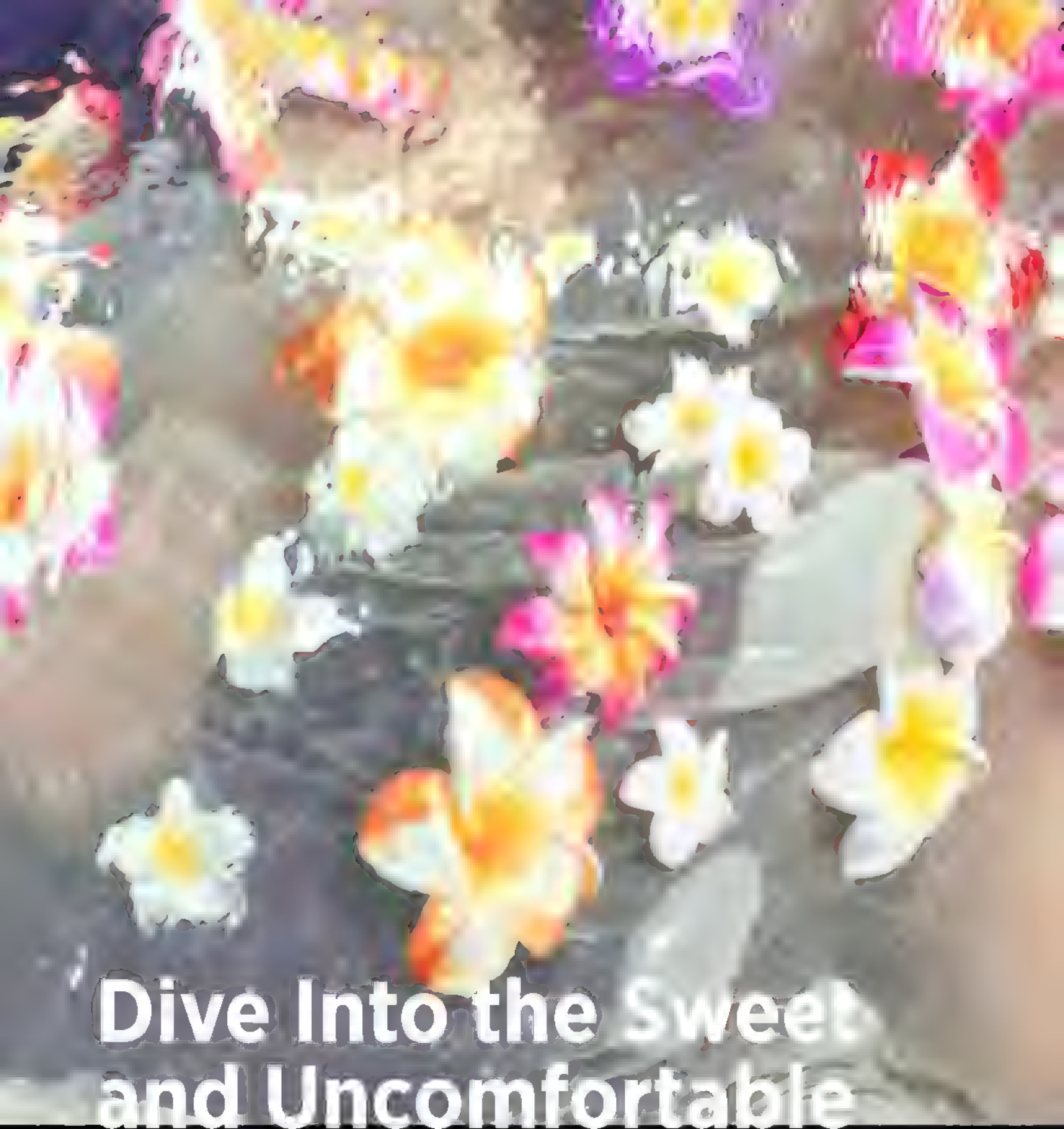


world. Knowledge is power, and power is good

What can we expect from you this year? Any major plans and exciting things we can look forward to from you? I always have a lot of plans and goals in my life, but most important life changing things come to me out of the blue. I have big goals for my social media accounts and a few big projects coming up in L.A, but I keep my options open. You never know when an opportunity comes along so I'm always ready for something new

It has been a true pleasure getting to know you Thank you! I'm excited about being featured in Playboy and look forward to what may come next

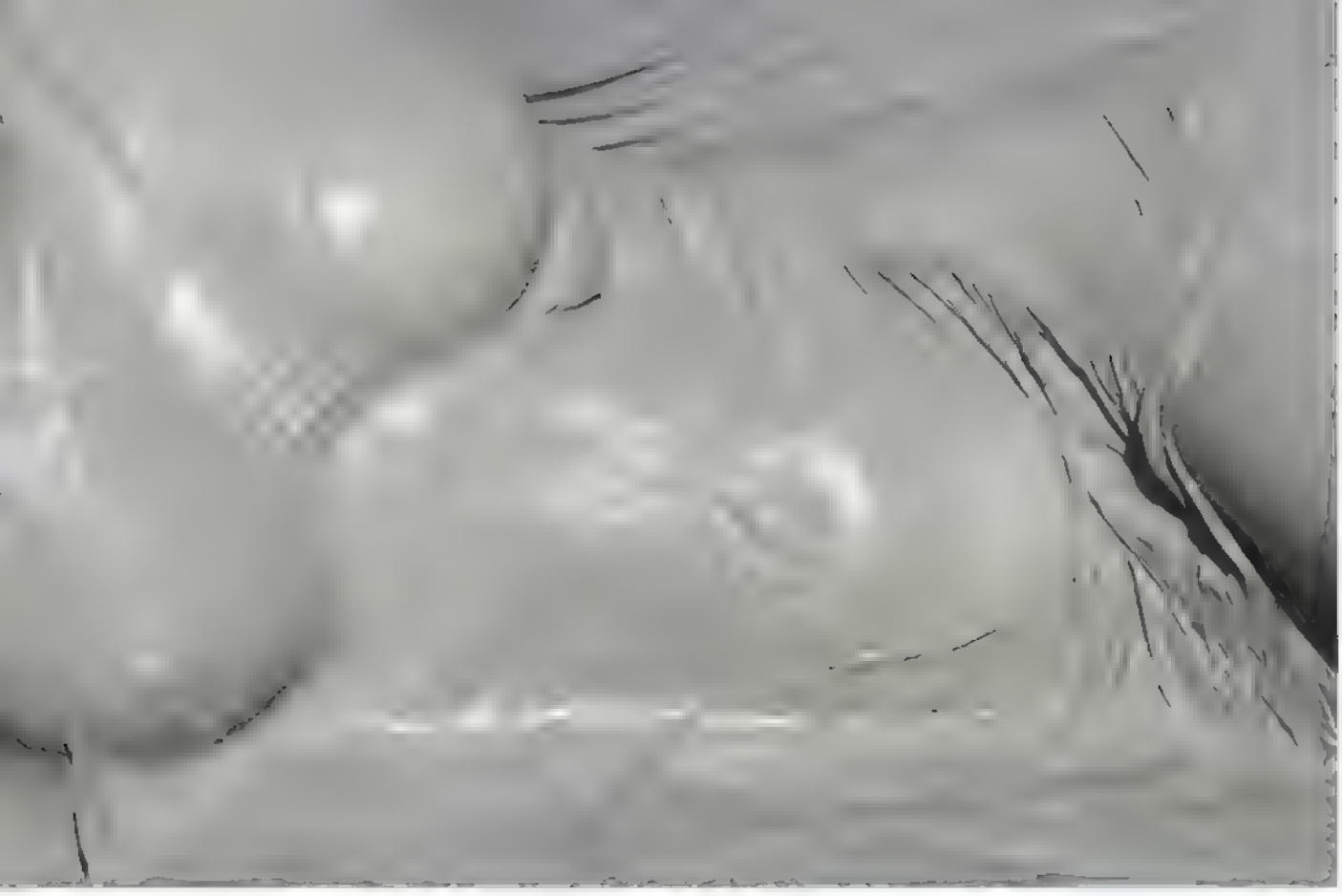




Dive Into the Sweet and Uncomfortable World of *Honey and Prue*

BY LIZ SUMAN

reimagining
conventional
representations
of beauty and
sexuality



Body Pour

For collaborators and friends Honey Long and Prue Stent, intimacy and anonymity often mean the same thing. The photographers' immersive images feature juicy blue tongues smashed together, lush body parts drenched in wet pink fabric and naked, faceless bodies dancing behind a filmy green screen.

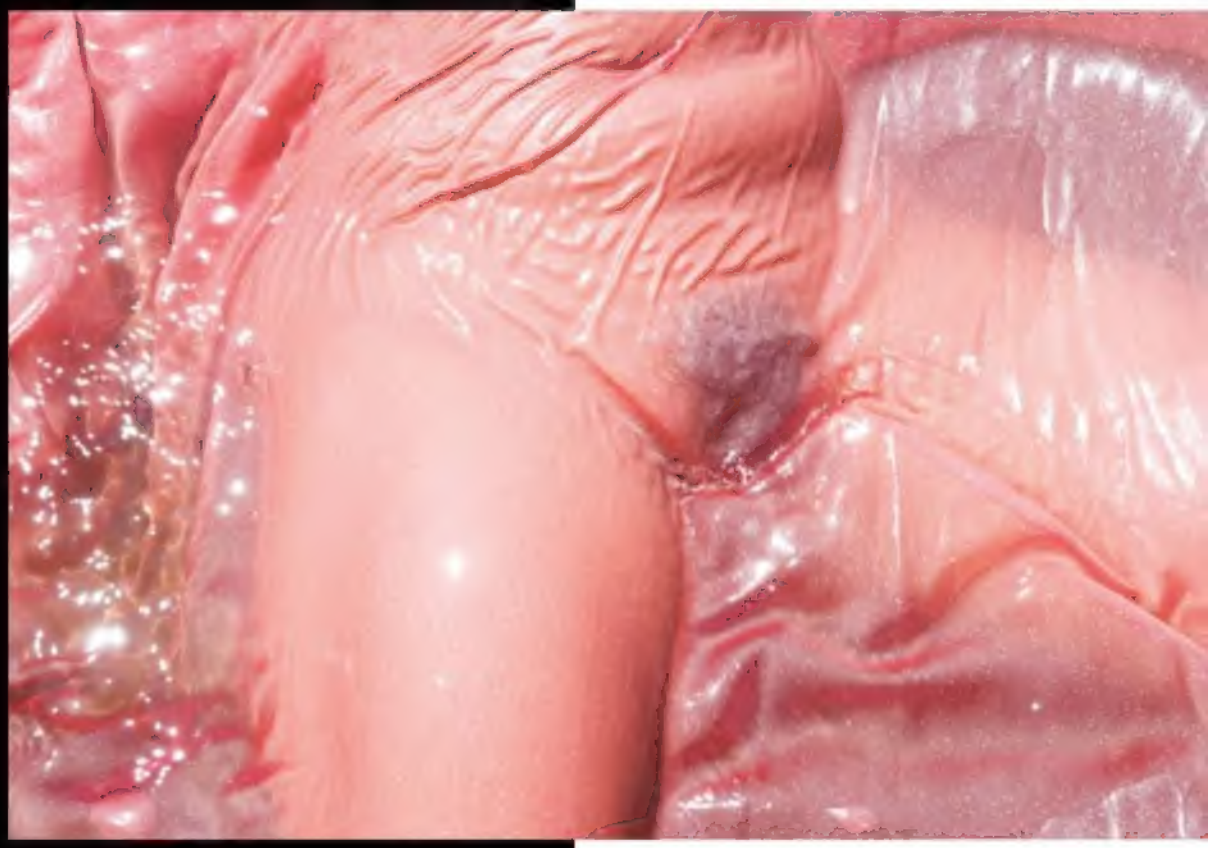
Whether soaking a torso in gray paint or concealing a subject in a field of lily pads, the Australia based artists are masters of blending vivid colors and tactile materials with nudity and nature, using these juxtapositions as tools to recast classic representations of beauty and sexuality in unexpected ways. The viewer is left with a visceral, sometimes uncomfortable sense of intimacy that's heightened by the fact that their subjects are unidentifiable.

The artists' latest body of work is no exception. "Textural screens entice the viewer while also distancing them from the subjects so that they remain elusive," says the pair of their new exhibit, Touching Pool, currently on view at Arc One Gallery in Melbourne and pictured below. "For us, this creates a sense of suspended desire—like viewing lifeforms in an aquarium. You want to be in their world, but all you can do is press yourself against the glass."

For a multisensory viewing experience play the exhibit's audio accompaniment, "Touching Pool," by Honey Long and Prue Stent, produced by Chris Ellis

Milk Sap

Frangipani Float



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